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Glazounoff's Eighth Symphony Heard for First Time Here
—Well Known Artists Among the Recital Givers

Boston, March 7.—Serge Koussevitzky has scaled the heights and plumbed the depths of many a composition since he assumed the leadership of the Boston Symphony Orchestra; but his dramatizing genius has never shown to better advantage than during his reading of Tchaikowsky's Fantasia, Romeo and Juliet, at the concerts of February 27 and 28, in Symphony Hall. Mr. Koussevitzky sounded the tragic note at the outset, depicting the warring of the two families with telling effect, and sang the poignant love theme with overpowering emotion. It was indeed a memorable performance, no less authority than Philip Hale asserting that the work had not received so eloquent a performance since Nikisch introduced it here thirty-five years ago.

As a novelty, the Russian leader presented Glazounoff's eighth symphony in E flat, for its first performance in Boston. Written in that composer's later years this work reveals the influence of Brahms. It is workmanlike, skilfully orchestrated and generally agreeable music. That it is tremendously stirring, however, cannot fairly be said. Of greater interest was the group of three short pieces by Liadoff inspired by Russian folk-lore. These pieces are artfully scored, and Mr. Koussevitzky played them with a sensitive appreciation of their imaginative and humorous qualities.

The program opened with Glinka's amiable overture to the opera, Russian and Ludmilla. The audience was stirred to extraordinary enthusiasm, particularly after Tchaikowsky's fantasia.

MACMILLEN GIVES PLEASURE IN RECITAL

Francis Macmillen, violinist, returned to Boston after a lengthy absence for a recital, February 26, in Symphony Hall. Mr. Macmillen gave a pleasurable exhibition of his abilities in a program comprising the Spanish Symphony of Lalo, Kreisler's transcription of the prelude and allegro by Pugnani; the familiar introduction and Rondo Capriccioso of Saint-Saëns, and miscellaneous pieces by Sinding, Thomson and Chantrelle, Macmillen, Fauré and Pierné. Mr. Macmillen made a distinctly favorable impression. He plays with the sensitive musical intelligence of the true artist; his tone is of pure quality; his phrasing is infallibly musical. If there is not a stormy dramatization of every piece regardless of its intrinsic emotion, there is throughout his interpretations a delightfully mellow quality that lends a rare charm to his playing. Mr. Macmillen's audience, which should have been larger, was quick to recognize the fine quality of his art, and recalled him many times.

HEMPEL SINGS

The only Boston appearance of Frieda Hempel this season took place on February 22 in Symphony Hall. With the helpful assistance of Coenraad V. Bos, the admirable accompanist, and Louis P. Fritze, the skilful flutist, Mme. Hempel revealed her familiar powers as singer and interpreter in an interesting program that included old airs from Handel and Bishop, German lieder from Schumann, Brahms and Loewe (to which she added Schubert's ever lovely Auf dem Wasser zu Singen); the ornate air, Ernani involami, from Verdi's opera, Ernani; a 17th century hymn, an old German folk song, and the Gavotte from Massenet's Manon. It is late in the day to enlarge on Mme. Hempel's abilities. Gifted with a beautiful voice, she uses it skilfully, musically and it is easy to admire her conspicuous virtues as a vocalist. An audience of good size recalled Mme. Hempel many times, and she was characteristically generous with extra pieces.

HANSEN PLAYS THE PIANO

Walter Hansen, pianist, gave a recital February 21, in Jordan Hall. His program listed MacDowell's seldom heard Norse sonata, a rondo espressivo by P. E. Bach, Friedman's transcription of Gluck's Ballet des Hombres Heureux; numbers from Liszt, Chopin, Gabriłowitch and Scriabin; and, for displayful closing piece, Liszt's exacting arrangement of Paganini's La Campanella. Mr. Hansen, who won the Mason & Hamlin prize at the New England Conservatory a few years ago, is making steady progress as an artist. He has a fine technic and plays with musical discernment. He has improved his ability to shade and control his tone, thereby permitting a wider range of interpretative power. With the technic at his command Mr. Hansen can make his playing less objective, more individual. A large audience was keenly appreciative.

DAISY JEAN GIVES PLEASURE

A recital of unusual interest was given at Jordan Hall, February 26, by Daisy Jean, Belgian cellist, harpist and soprano. As cellist—and with the capable assistance of Anne Truesdale, accompanist, she disclosed a lovely tone and splendid musicianship in Boccherini's sonata in A major for cello and piano, Lalo's songful concerto in D minor and in pieces from Jongen, Pianelli and Popper. Then, playing her own accompaniments on the harp—and playing them very well indeed—Miss Jean revealed her gifts as singer in numbers from D'Arango, Georges, Messager, Bemberg, Barnett, Mendelssohn and Sibella. She has an agreeable voice and has been well schooled as a singer. Moreover, her songs were admirably suited to the harp. Result: a truly novel entertainment which gave great pleasure to a large audience.

ZATHUREZKY WINS SUCCESS

Edward Zathurezky, violinist, made his bow to Boston on February 23, in Jordan Hall. Ably assisted by Emanuel Balaban, accompanist, he demonstrated his talents in a rather hackneyed program containing Corelli's La Folia, a Bach adagio and fugue for violin alone, the over-played Spanish symphony of Lalo, a Handel larghetto arranged by Hubay, and virtuoso pieces out of Paganini, Wilhelmj and Wieniawski. Mr. Zathurezky is a worthy addition to the better violinists of the day, if only by reason of the

sheer sensuous warmth of his rich, full tone. But this young fiddler is happily possessed of other qualities—technical, musical and interpretative—which ought to win him high rank among the violinists of the hour. He was received with enthusiasm by a large audience, and responded with many encores.

SCIARETTI ENJOYED

Alberto Sciarretti, pianist, came to Boston for a recital on February 25, in Jordan Hall. Mr. Sciarretti's program was refreshingly unconventional. Aside from Chopin's (Continued on page 35)

Metropolitan to Visit Rochester Again

Rochester will again be one of the few cities to be visited by the Metropolitan Opera Company on its brief tour at the



Davis & Sanford photo

DAI BUELL

pianist, whose splendid musicianship and charming personality have brought her an enviable artistic position both here and abroad. The series of five different programs of Recitals of Pianoforte Music With Interpretative Remarks, which she is giving at the present time in New York and also in Boston, have established her serious standing beyond discussion. Two of her program titles—Humor in Music, and Bach and Some Other Moderns—suggest the interesting nature of the entire course, which will be presented in additional cities next season.

close of the New York season. A year ago Faust and La Bohème were sung before the largest audiences in the musical history of the city. This year the Rochester engagement will again be at the magnificent Eastman Theater, May 6 and 7. On the first evening Falstaff will be sung with Scotti, Tibbett, Tokatyan, Didur, Bori, Mario, Telva and Howard; Serafin will conduct. Boris Godounoff will be the offering the following night with Chaliapin, Mardones, Errolle, Tibbett, Gordon, Dalossy and Howard; Papi will conduct.

Strauss' Farewell to Vienna Opera

Vienna.—Richard Strauss' withdrawal from his directorship of the Staatsoper has become definite by the publication of his official farewell to the singers, orchestral men and stage hands of the Opera, which is published in local papers. The proclamation opens with the statement that Strauss' resignation from the post is definite. P. B.

ROCHESTER PLAYS HOST TO MUSIC SCHOOL DIRECTORS

National Association of School of Music and Allied Arts Definitely Launches Plans at Special Session

Rochester, N. Y., March 2.—The first movement to classify the music schools of the country and thereby to raise the standard of music courses was definitely launched February 28 with the adoption of a report of the curricula commission of the National Association of Schools of Music and Allied Arts in special session for the day at the Eastman School of Music.

The report of the commission, which is headed by Howard Hanson, director of the Eastman School of Music, was unanimously adopted by the directors of other musical schools who attended the conference upon invitation and to whom the report was submitted. The plan, according to Mr. Hanson, will fill a need that has long made difficult musical rating. Certain schools have been awarding the degree of doctor of music upon the completion of requirements far below other schools who issue the same degree. To correct this, the commission recommends that music schools be classified into three separate classes as follows:

Class A schools, to be those schools which maintain a four year diploma or degree course which would be recognized by the association and possessing a faculty of sufficient strength to produce students of excellent proficiency. Such schools would have to maintain departments in all branches of applied music and theory.

Class A, special schools, to be those schools which satisfy the general requirements, but specialize in only one major subject.

Class B schools, to be those schools which are capable of granting a teacher's certificate according to the course approved by the association.

Class C schools, to consist of those schools which are capable of giving excellent preparatory development and training, but which do not grant certificates or diplomas which are recognized by the association.

Respecting the awarding of degrees, the commission recommends:

That the doctor of music degree should be conferred only as an honorary degree for outstanding achievements in the field of musical endeavor. Further, that the names of musicians upon whom the doctor of music degree is to be conferred should be submitted to the association for its approval.

That the master degree in music should be granted for not less than one year's work in residence, after the bachelor of music degree has been granted by a school recognized by the association. That the master music degree be granted with applied music as the major subject and with composition as a secondary subject, or that it should be granted for work in composition as a major subject.

The commission recommends that entrance requirements for this degree be high school graduation or its equivalent. The musical knowledge required for admission to the course should consist of a knowledge of elementary theory, notation and scale construction.

The soloist's diploma should be granted after a four year's conservatory course. The course should be essentially the same as the course for the bachelor of music degree, but without any academic requirements, entrance to the course to be on the same basis as entrance to the degree course, as with the elimination of the twenty-four units of academic subjects, only ninety-six units will be required for graduation. It is assumed that a higher standard in applied music must be maintained.

The commission recommends that the teacher's certificate should be granted after at least a three years' course, which includes an intensive study of pedagogy and actual practice teaching in addition to the regular work of the first three years of the diploma course.

Not all of the time was devoted to work by the commission. A luncheon was given at noon in the Rochester Club, followed by dinner at the Sagamore Hotel in the evening. At the luncheon, George Eastman and Dr. Rush Rhees were guests. Mr. Hanson announced that the Carnegie Foundation has promised co-operation in the new movement and it is possible the Foundation will be of financial assistance in waging the campaign to standardize music courses. Mr. Hanson was made chairman of the commission at a meeting of the association in Pittsburgh last fall.

The following members of the commission on curricula and directors of prominent music schools of the country were in attendance at the Rochester conference:

George W. Chadwick, director of New England Conservatory of Music, Boston, Mass.; Harold Randolph, director of Peabody Conservatory of Music, Baltimore, Md.; Gilbert Coombs, director of Coombs Broad Street Conservatory, Philadelphia, Pa.; Felix Borowski, president, Chicago Conservatory of Music, Chicago, Ill.; John R. Hatstaedt, president of American Conservatory of Music, Chicago, Ill.; Kenneth Bradley, president of National Association of Music Schools and Allied Arts, and director of Bush Conservatory, Chicago, Ill.; Grace Spofford, Curtis Institute of Music, Philadelphia; Karl Faelten, Boston, Mass.; William MacPhail, director of MacPhail Conservatory of Music, Minneapolis, Minn.; Dean Earl Moore, director of University School of Music, University of Michigan, Ann Arbor, Mich.; Dean Harold Butler, University of Syracuse Music School, Syracuse; W. Grant Egbert, director of Ithaca Conservatory of Music, Ithaca; Earl Rosenberg, director of Horner Institute of Music, Kansas City, Kansas; Frederick Cowle, director of Conservatory of Music, Louisville, Ky.; Kate S. Chittenden, director of American Institute of Applied Musical Arts, New York City; Louis Westervelt, Columbia School of Music, Chicago.

H. W. S.

OPERATIC REJUVENATION UNDER NEW MUNICH REGIME

Novelties and Revivals—New Vollerthun Opera Disappoints—American Singers, Brady and Bachner Pupils, Impress—Katherine Goodson Plays

Munich.—The stage of apparent lethargy into which the Munich Opera seemed to have fallen within the past few years appears now to be happily overcome. Since the beginning of the new opera season we have already had two successful revivals of older operas, Wolf-Ferrari's *Four Ruffians* and Dittendorff's *Doctor and Apothecary*, and two world premieres, Braunfels' *Don Gil*, already reviewed in these pages, and now Georg Vollerthun's musical tragedy, *An Iceland Saga*.

This new opera had been looked forward to with particular expectations, especially as Vollerthun, a man with unusually large connections in circles with public influence, had published beforehand an explicit exposé of his own ideas of modern opera in one of the local papers and, in fact, nothing had been left undone to create the impression that an artistic event of revolutionary dimensions was about to take place.

ICELAND SAGA DEPRESSING

But the laboring mountain after all bore but a tiny mouse. To be sure, the book by Berta Thiersch, has a pleasing poetic vein, but from the standpoint of the dramatist it is an utter failure. There is hardly a plot to speak of, only a series of highly depressing situations with nothing in them but a murder committed in mad passion. There are no contrasts, not a ray of sunshine—nothing but the depressing atmosphere of people who seem to be bare of all emotions that might be interpreted as comparative happiness (which is perhaps not so surprising, since the principal male character bears the name of Glum!).

The composer has done his utmost to intensify this morbid atmosphere, and in this at least he has been successful. His music knows nothing of the joyousness of sensuous sound, nothing of the ecstatic elevation transmitted by broad melodic lines. As regards invention it is depressingly

meagre and not even always well scored. It is afflicted with the curse of the interminable sequence, and of asthmatic punctuation. True, all these points taken together create the impression of a characteristic entity, but it is neither beautiful nor uplifting. That, however, should be, if I am rightly informed, the true mission of art.

The performance was of the highest quality imaginable. Everything—in fact more than the case warranted—had been done on the part of the conductor, Robert Heger, to insure a success for the new work, and indeed, some dozens of untiring handclappers created something like an atmosphere which by the uninitiated could be mistaken for success. Some remarkable singing and acting, however, was done by Otto Wolf, Friedrich Brodersen, Julius Gless, Elisabeth Ohms, Nelly Merz and Hedwig Fichtmüller, and these artists, together with the conductor, who had the main share of the honors of the day, deserved all the applause that was bestowed upon the performance.

AMERICAN SINGERS

It is one of the most striking features of recent musical life in Munich that American singers are coming steadily into greater prominence. Even more striking is the fact that all of these singers have exceptionally beautiful voices

Foreign News In Brief

SCOTTISH ORCHESTRA GUEST CONDUCTORS

Edinburgh.—Owing to the deplorable conditions prevailing in Warsaw, Emil Mlynarski, who was engaged to conduct the Scottish Orchestra during the last four weeks of its present season, has been unable to leave his home, and new arrangements for the period in question have been necessary. Vaclav Talich of Prague, whose conducting, of the strongly dynamic order, has created a great sensation here, carried on for two weeks longer than was his original intention, and he is to be succeeded for the concluding two weeks by seventy-five-year-old Sir George Henschel, who is always sure of a rousing reception in Edinburgh. There is something essentially cosmopolitan about Old-man Henschel, who is a Pole by descent, a German by birth, an Englishman by naturalization, and a Scotsman by adoption. He generally conducts without a score. W. S.

NEW JANACEK OPERA TO COINCIDE WITH PRAGUE FESTIVAL

Prague.—Leos Janacek's latest opera, *The Cunning Little Vixen*, will be staged at the Czech National Opera here in connection with the International Society's festival in May. R.

SUMURUN TO BE REVIVED IN LONDON

Berlin.—Freksa's pantomime, *Sumurun*, with music by Victor Hollaender, which was originally staged by Reinhardt and also had success in America, is about to experience a revival at the Coliseum in London. A German ensemble was scheduled to go to England and begin a run on February 16. C. S.

GIGLI AGAIN BOOKED FOR GERMANY

Berlin.—Beniamino Gigli, who scored an extraordinary success in Germany last season, has been engaged to return to that country after his American obligations have been fulfilled. He will make a concert tour under the direction of the firm of Wolff & Sachs, of Berlin, in May and June. It is likely also that he will appear in opera, though the limitation of fees agreed upon by the German opera directors may militate against this. C. S.

DEEMS TAYLOR WORK FOR LEEDS FESTIVAL

London.—A notable feature of the program of the next Leeds Festival, taking place in October, is Deems Taylor's suite, *Alice Through the Looking Glass*. English critics are looking forward to hearing the work of their American colleagues. S. P.

BERLIN APPROACHING PRE-WAR NORMALCY

Signs of Progressive Americanization—Concert Life Suffering from Deflation Slump—American and English Artists and Students Slowly Returning—Many Novelties

Berlin.—Returning to Berlin after an absence of a year, the visitor cannot but see—and feel—that there is a world of difference. The city is brighter, outwardly (for every street lamp is lighted and light issues from thousands of signs), and inwardly, too. The gloom and confusion of the inflation period, the wild, unhealthy activity of a whole population turned speculator, and also the false glitter of fast but ill-gained wealth, are gone. Gone is the foreigner of doubtful complexion; gone—or in jail—the inflation profiteer; gone the millions, billions, and trillions, that were worth a few cents. Gone with all this, above all, is the terrible post-war psychology, the du-jour-le-jour attitude, the mood for exploitation which drove the decent foreigner, the tourist and the visitor away.

On the whole, things are nearing the pre-war state. Prices while higher, are no higher in proportion to pre-war than in other countries. Business is once again done in the honest, more or less phlegmatic old way; the middle class is gradually rising to its old respected place, a characteristic feature of the old Germany. Water will find its own level at last, and the old levels are gradually being restored. It is noteworthy that while business is still bad, and the income of the tradesman scant, intellectual—in contrast with physical—labor is being comparatively well paid. Except for the lack of military splendor it is the old Germany once more.

THE AMERICANIZATION OF GERMANY.

That is—in post-war terms. For the Americanization of Europe, which is the outstanding result of the war, has not made halt at the Rhine. Thanks to the Treaty of Versailles, Germany now has its trusts and its mammoth frauds; Berlin its traffic towers, its moving electric signs, its crossword puzzles, its American movies and its pseudo-American magazines. Some of the leading papers even have a department headed "American humor." All in all the American tourist who, it is announced by those in the know, will arrive in multitudes this year, need not feel far from home.

Ambassador Houghton, whose popularity may be measured by the increase in tortoise-shell spectacles like his own, made a farewell speech three weeks ago in which he pointed to the resuscitation of Berlin as a world city, and called upon the American visitor and especially the American student to return to his old haunts. In no other department of life is this advice more appropriate than in music; for in spite of the great belt-tightening process that is going on at present it is evident that Berlin is still—or again—the great European musical center that it was.

DEFLATED CONCERT LIFE.

Of course the pace is sub-normal just now. This season with its definite readjustment to the gold standard, is the most difficult of all. Opera houses (even after the elimination of the Volksoper) are none too well patronized, and are evidently run on economy rations. Those concert agents who have retrenched in time are doing fairly well; those that haven't are having a hard time. None but sensational events pay. Of the orchestral concerts only the Philharmonic series (under Furtwängler) and the subscription concerts of the Staatsoper are sold out. There are less concerts than last year, but on the whole the quality is good. The promiscuous debutant is rare; but, concert costs being normal (i. e., reasonable) the foreign artist is slowly coming back.

It was good to hear the old Philharmonic again, even after our magnificent American orchestras. Its tone quality seems better than it was, which no doubt is due to some recent youthful additions. Its discipline is good, and its adaptability to the various conductors almost supernatural. In the last three weeks I have heard it under five conductors as different in temperament and style as one can imagine, and the coordination of interpretative forces was always good.

FÜRTWÄNGLER'S RETURN.

The most recent of the five was Furtwängler, fresh from his newly won triumphs in America. His reception was what might be expected, especially as someone had not omitted to get a paragraph into the papers that although efforts had

been made to engage him permanently for New York he had refused all offers in order to remain loyal, etc., etc.

KLEMPERER.

Otto Klemperer, of Wiesbaden and Moscow, conducted the orchestra some days before Furtwängler's return, and there is no doubt that he is one of the most serious claimants to world title after Furtwängler, but having done most of his conducting in opera houses so far his platform technique still seems stilted and too violently obvious in its ecstasy. At times it seems though with less outward effort he would come nearer to his, no doubt, idealistic aims. As it is, Klemperer already has a real following in Berlin (congregation might be a better word); but his offering, of Ernest Krenek's second *Concerto Grosso* as *pièce de résistance* seemed to have kept a good many of them away. There is an unquestionable reaction against modernity, not only in Berlin, but everywhere just now.

JESUS OF NAZARETH

A religious composition of large proportions, Gerhard von Keussler's oratorio, *Jesus of Nazareth*, was brought by Georg Schumann and his Singakademie. Keussler is considered by many people in Germany as the greatest master of sacred music now living. That is an exaggerated estimate, to say the least. He is no doubt a master of choral writing and Bachian polyphony. But he is deficient in other qualities and his elevated intentions are not far realized in sound. The form of his oratorio is rather curious, inasmuch as the greater part of the biblical text is not set to music at all, but printed in the text-book and supposed to be read by the listener. Only the most important sentences are singled out for musical treatment. Neither the solo parts nor the dull orchestration present any interest, and ineffective construction finally wears out one's patience, in waiting for bright spots at intervals of a half hour or more.

PIANISTS

Pianists and singers are the only soloists, it seems. All the symphony concerts I have mentioned had a pianist for soloist. Artur Schnabel, who played the Schumann concerto under Klemperer, is the unchallenged favorite and king of his instrument here, now that Busoni is no more. He played the slow movement of the concerto too slowly for most people's taste; for all o' me he might have played it still slower, so long as he felt it as sincerely, and produced such beautiful tone. His own recital, consisting of four Beethoven sonatas, was one of the big events of the season. Four sonatas?—no, four human documents, profound revelations of the things that agitate the human heart in the stress of passion and the serenity of elevated bliss. Surely there is no one today that penetrates deeper into the meaning of these works, their sublimated philosophy, their secret wells of beauty. Never have I heard that marvelous fugue in op. 110, with its still more marvelous inversion, so beautifully sung, so clearly traced to its culmination; never the *Appassionata* delivered in such noble and convincing frenzy. The hall was filled beyond capacity, students following the printed music in their seats, in the aisles, even outside the doors. There are great pianists and greater, but in this particular field Schnabel is supreme.

Walter Gieseking, whom America is to hear next season, devoted his last concert solely to compositions for piano and orchestra. After a most admirable and charming performance of Chopin's E minor, he introduced a concerto by Julius Kopsch, conductor of the Berlin Symphony Orchestra. A rather pompous piece of writing in that neo-Germanic style which is descended from the Meistersinger prelude. There is little real music in it and one hardly understands what Gieseking has found in it. He also played, for the first time, Manuel de Falla's *Nights in a Spanish Garden*. The symphonic part of this fantasy on Spanish rhythms and melodies is rather weak, whereas the impressionistic portion charms the ear by its suggestive sounds, its characteristic play of colors and its brilliant effects. Gieseking plays this sort of thing with an unsurpassable charm.

Leonid Kreutzer, who may also at last be heard in America, played Beethoven's C minor under Schnévoigt. (Continued on page 36)

DETAILS OF BAYREUTH FESTIVAL ANNOUNCED

Bayreuth.—This year's Bayreuth festival, it is announced, will consist of twenty performances, comprising the Ring of the Nibelung (twice), Meistersinger (five times), and Parsifal (seven times). They will open on July 22 and end on August 20. As last year, the performances will begin at four o'clock, with the exception of Rheingold, which begins at five. The complete schedule is as follows: Die Meistersinger—July 22, 31, August 5, 11, 19; Parsifal—July 23, August 1, 4, 7, 8, 10, 20; Ring—July 25, 29, August 13, 17.

The following singers have been added to the personnel: Friedrich Schorr as Wotan, Maria Ranzenberg as Fricka, Meta Seinemeyer as Eva, Fritz Wolf as Loge, Eva Liebenberg as Erda and as Waltraute. There is already a strong demand for tickets, and the architectural extension of the Festspielhaus is nearing completion. There will also be a festival in 1926, contrary to previous reports. N.

Foreign News In Brief

BUDAPEST OPERA LOCK-OUT

Budapest.—The orchestra of the Budapest Opera, over one hundred strong, struck recently for an increase in salary, which had been promised by the management. Performances had to be suspended and rehearsals went on only with piano. On February 12 the ministry issued a notice declaring every musician who did not return at once was dismissed and not entitled to pension or other compensation. The orchestra assembled in the theater, and finding that their demands would not be granted, left in great excitement. Telegrams have gone to all musicians' organizations in Europe asking that the Budapest Opera be boycotted. Also see Budapest letter, page 7. T.

ANOTHER ENGLISH SINGER COMING

London.—According to the Daily Telegraph, John Coates, the celebrated English song recitalist, is sailing for America in April, principally to give recitals of Shakespearean songs, the first of which is to take place on Shakespeare Day, April 23. Mr. Coates, who by the way is not a relative of Albert Coates, the conductor, is the dean of English male recitalists, and has in recent years specialized in the revival of Tudor songs. C. S.

PADEREWSKI'S GREAT SUCCESS AT LONDON CONCERT

London.—Very great success attended the concert given February 17 by Paderewski, the great Polish pianist and statesman, who is so generously giving all the proceeds of this and his other English concerts this season, to swell the funds of Earl Haig's appeal for ex-service men. The Albert Hall was packed from floor to ceiling, with a wildly enthusiastic audience, headed by Her Majesty the Queen, who were all bent on showing their appreciation not only of the great artist's generosity but also of his marvelous playing. There is only one Paderewski, and it suffices to say that on this historic occasion he was at his greatest, and that is something very wonderful indeed. G. C.

ISOLDE BADLY LIT UP

London.—An unpleasant accident recently happened to Rosina Buckman, well-known prima donna, during a performance of *Tristan and Isolde* at Liverpool. Miss Buckman was holding a torch, which had been filled with methylated spirits, and must have shaken it too much, for some of the spirit fell on her dress, which instantly caught fire. Fortunately she was standing near the wings and one of the dressers was able to extinguish the flames quite quickly. G. C.

and perfect vocal training. It appears that the American climate and environment are conducive to high-class vocal quality and that American vocal coaches are able to give these qualities tangible form. William S. Brady, the New York vocal coach, has four of his pupils over here at present, who are doing fine and in some cases even remarkable operatic work.

There is Leone Kruse, a favorite lyric soprano of our Opera, who has added to her highly successful renditions of Tosca and Santuzza another striking success as Aida; she will also be the Donna Anna in a new production of Mozart's Don Giovanni and is to have a leading part in Franckenstein's new opera, Li Tai Pe, which is to be given here in April on the occasion of the composer's birthday. Lawrence H. Wolff, another American member, recently proved his splendid vocal and artistic development in the part of Nando (Tiefland). He is also cast for a part in the restaging of Don Juan's Last Adventure, by Paul Graener. Marcella Craft, formerly a member of the Opera, has become one of the big drawing cards in our concert life. Her astonishing technical abilities and her crystal-like emission of tone, together with a perfectly mastered art of

phrasing, are finding their due acknowledgment in unstinted praise by public and press.

RINGLING MAKING GOOD IN OPERA

The final number in this Brady quartet is Robert Ringling, a baritone with a poignantly beautiful voice of remarkable range and power—a voice which he handled with the ease of perfect technical mastery. He scored as Luna in Il Trovatore at the opera in Ulm—a successavoring of the sensational and was immediately reengaged for a number of guest performances comprising the parts of Escamillo, Valentine (Faust), Tonio and Scarpia. He is a singer and artist who from all appearances is destined for a big career in the world of vocal sound.

Another fine singer of exclusively American training is Ursula van Diemen who on her first appearance in Munich took the audience by storm. She is a pupil of Louis Bachner, the American vocal teacher residing in Berlin, who has schooled this beautiful voice into a wonderfully tempered instrument. Van Diemen's voice and her style of singing strongly remind one of Elena Gerhardt in her younger days. There is something exquisitely touching in her interpretation of songs of a meditative character, the voice finding

its corresponding resonance in the emotions of a warm-hearted and exceptionally cultivated personality.

KATHERINE GOODSON PLAYS

On the whole, the concert life is being partially eclipsed by the Munich Carneval, now in full blast. Still, marked artistic personalities, like Katherine Goodson, who gave a most successful recital, find a sufficient number of admirers. She is one of the finest legato players that has come to my notice of late and there is so much womanly tenderness (without sentimentality), so much real emotion and spiritual illumination in her playing that one is in danger of overlooking her fine but unobtrusive technique.

In one of the concerts of the Musikalische Akademie (Opera Orchestra) Hans Knappertsbusch gave first performance to an orchestral rhapsody by Clemens von Franckenstein. This work proved its author to be a highly qualified musician who masters form and instrumentation in every detail, a composer with inventive powers, one who really has something to say and says it in a concise and convincing manner. The new work received a model interpretation and was most enthusiastically applauded.

ALBERT NOELTE.

Foreign News In Brief

REQUIEMS FOR FERDINAND LÖWE.

Vienna.—A performance of Mozart's Requiem was given at the Konzerthaus in memory of the late Ferdinand Löwe, the proceeds being donated to the erection of a Löwe monument on the conductor's grave. The first subscription concert, following Löwe's death, of the Konzertverein, which Löwe founded and conducted for almost a quarter of a century, was also dedicated to his memory, containing Wagner's Funeral Music and the Adagio from Bruckner's seventh symphony, which Löwe himself had conducted at the funeral of its composer. P. B.

DOCTOR JANACEK

Prague.—Leo Janacek, the composer, has been made an honorary doctor by the Masaryk University of Prague. R.

LONDON TO BROADCAST AMERICAN CHORAL WORK

London.—The first performance in England of Edgar Stillman Kelly's musical miracle play, founded on Pilgrim's Progress, is to be given at the British Broadcasting Company's sixth symphony concert at Covent Garden today, March 12. The soloists will be Ursula Greville, John Coates, Joseph Farrington, Dennis Noble and Harold Williams. The choir will be that of the Wolverhampton Musical Society, with the Birmingham Symphony Orchestra to support, and the whole will be under the direction of Joseph Lewis. Prof. and Mrs. Kelly are here for the performance. G. C.

PROGRAM OF GLOUCESTER (ENGLAND) FESTIVAL

London.—It has now been decided that the program for the Gloucester Festival, which takes place September 6, 10 next, will include first performances of the following works: Love Incarnate, by Basil Harwood; Five Choral Songs, by Walford Davies, for tenor solo and orchestra; Glory and Honor, by Charles Wood; an unaccompanied motet by Holst, entitled The Evening Watch, and compositions by Thomas Dunhill, James Lyon, Herbert Howell, J. B. McEwen and A. Herbert Brewer. Other works to be given include Orlando Gibbons' Hosannah to the Son of David and God is Gone Up, Elgar's Apostles, The Explorers, Sea Symphony by Vaughan Williams, overture from Dame Ethel Smyth's opera The Boatswain's Mate, Stanford's Stabat Mater, Brahms' C minor symphony, Strauss' Death and Transfiguration, Verdi's Requiem, and The Messiah and Elijah. It is also rumored that Sibelius will pay a special visit to this country in order to conduct a new work of his own. G. C.

STANDARD OF VIENNA OPERA LOWER THAN EVER

Bruno Walter's Engagement Improbable—Szigeti Triumphs Again—Elizabeth Rothwell Scores

Vienna.—The Richard Strauss era at the Staatsoper is past us (and, unless all signs fail, definitely so), but frankness compels the statement that the policy of the house has not improved since his departure, and since Franz Schalk assumed sole charge of the Staatsoper's affairs. More than half of the season has rolled by and not a single novelty has been produced—in fact, of the two short novelties promised for the end of this week, Wilhelm Kienzl's ballet, Sanctissimum, and Marco Frank's opera, The Image of the Madonna, the latter piece has been postponed, or entirely dropped, literally five days prior to the premiere, for the customary "technical difficulties."

The disorganization of the company and the diminishing morale of the artists have, if anything, increased, and the standard of the Staatsoper's performance is lower than ever. In full justice to Schalk it must be stated, to be sure, that he is handicapped on all sides. His prestige within and without the Staatsoper is weakened by the vile press attacks upon him, the pauperization of the populace is more critical than ever, and hardly anyone is in a position to pay his way into the Staatsoper; and, most important of all, the heritage which Strauss has left at the Staatsoper is a heavy load. Will Schalk be able to free himself and to do productive work before it is too late?

The Kapellmeister question, too, is as yet unsolved, Egon Pollak from Hamburg, Erich Kleiber from Berlin, and Wilhelm Furtwängler, all having refused in turn to accept a position under—instead of by the side of—Schalk. Bruno Walter alone looms on the horizon as the last hope, and his coming is still doubtful, though the Staatsoper has announced that negotiations are all but concluded. The shameless press propaganda which the Pan-German press is already waging against his person is at any rate not inviting. The same chauvinistic idiots have already frustrated the chance of securing Klemperer for the Staatsoper; they will sabotage the Walter plan, and they will not rest until the Staatsoper is ruined for good and all!

THE GYPSY BARON—A "FESTIVAL PERFORMANCE"

The supreme effort of the Staatsoper during the last few weeks has been a sumptuous revival of Johann Strauss' operetta, The Gypsy Baron. The occasion was another one of the ill-fated "Théâtre parée" performances which Strauss initiated last year with La Traviata, when the fashionable dressmakers and haberdashers of the city made Verdi's opera a flimsy excuse for a Trade Fair, with costly stage costumes furnished free of charge, for purposes of advertising their products. Condemnation of that Strauss venture was general in public and press then; and it is difficult to find the reason why Schalk repeated the attempt this year.

The production was poorly rehearsed and, both orchestrally and in the solo parts, smacked of grand opera instead of the gay and light Straussian waltzes. Even in such a rendition, however, Strauss' masterpiece proves a gem of its kind, and infinitely superior in inspiration and humor to anything the contemporary operetta writers—this commercial trust for the exploitation of musical mediocrities—have ever been able to produce.

A NEW CONDUCTOR

At last Vienna has heard Heinz Unger, the Berlin conductor who has done so much towards the popularization of modern music in Berlin. His program here was anything but modern, consisting of the rarely heard Petits Riens of

Mozart, and Mahler's First. In the latter work Unger proved himself a man of great gifts. Those who recall the conducting of Mahler himself were surprised to find Unger's methods recalling Mahler's deportment on the platform: the same nervous restlessness and superabundance of signs—yet the same concentrated energy, a firm hold upon his men, and a marvelous sense of dynamic shadings. It was a strong contrast to the readings of Mahler's second symphony and the Song of the Earth, which Clemens Krauss, the newly discovered idol of Frankfurt, presented here lately: plastic and mature renditions, yet sedate and repressive to the limit.

MOZART AND GOLDONI'S A POSTHUMOUS PARTNERSHIP

To describe the playing of Joseph Szigeti, the great Hungarian violinist, becomes a more difficult task on each of his re-appearances. Your correspondent's supply of superlatives has been exhausted in previous years, as far as this artist is concerned. I know of no instrumentalist before the public today whose artistic work is so closely wedded to his personality and human qualities. Here is an artist whose ideals are so lofty, and whose conception of his art so profound and fervent as to be infallibly embodied in his playing. There is about his playing a culture and a chasteness which endows even the smallest and most insignificant piece with the atmosphere of deep spirituality; even a virtuoso piece like Lale's hackneyed Symphonie Espagnole under his magic bow assumes the appearance of a profound work of art. Bach's G minor sonata for violin solo was masterly in the grandeur of conception, and Tintini's A major sonata (a "first time") delightful in its airiness and finish. It is comforting to see that an artist of Szigeti's kind—one who shuns effects and disdains cheap popularity—can keep a blasé metropolitan audience spellbound for an entire evening, until, at the end, their inner tension is relieved in a tempest of applause.

ELIZABETH ROTHWELL'S SUCCESS

While Joseph Szigeti was having his triumph at the Grosser Musikvereinsaal, the Mittlerer Konzerthaus, just around the corner, was the scene of an unusual debut. A middle-sized audience greeted Elizabeth Rothwell, a hitherto unknown singer, at her first Vienna appearance that night. As was to be expected, however, at Mrs. Rothwell's second recital, a week later, the hall was packed to the doors by an audience which welcomed the singer as though she had been a Vienna favorite for years past. This quick change of attitude had largely been effected by press comments such as would make many a star envious.

Indeed, Mrs. Rothwell's qualities more than justified the enthusiastic welcome which she received here. She is a truly dazzling figure on the concert platform, gifted with a voice which responds to her most subtle interpretative nuances, and with an emotional temperament of the first order. Each song was a little drama in itself, and each program a kaleidoscope of changing moods ranging from the dramatic passion of Strauss' Caelelie to the whimsical humor of Hugo Wolf's In dem Schatten meiner Locken.

Walter Henry Rothwell, the Los Angeles conductor, was represented by four songs, of which Hochsommernacht impressed by its Straussian sweep, A Winter Lyric by a tender atmospheric charm recollective of the French impressionists, and Daughter of Jephtha by its gripping dramatic tension. PAUL BECHERT.

BUDAPEST OPERA PRODUCES A NOVELTY BY MOZART

Goldoni's Comedy, Locandiera, Wedded to the Music of La Finta Giardiniera, a Popular Success—Operatic Troubles under New Regime.

Budapest.—The Budapest Opera, one of Europe's famous artistic institutions before the war, has been going through a protracted crisis which has overshadowed the entire season thus far. The reason is economic of course; for the financial reform of the Hungarian state has greatly reduced the budget of the ministry of art. Hence the opera personnel had to be reduced, and the salaries of those who remained reduced. This resulted in a general strike, which delayed the opening of the season. When at last a compromise was made, several of the "headliners," such as Erzsébet Sandor, the leading soprano, and Béla Környei, the celebrated tenor, were found to be among the missing. Last but not least, the newly created director, Ladislav Markus, seeing his plans jeopardized, resigned.

When the season finally opened, under Baron Julius Wlasics, it soon became evident that the old, art-loving public, spoiled by the brilliant performances of pre-war days, had largely withdrawn, while on the other hand the "newly rich," hard hit by the recent economic débâcle, were forced to follow suit. The new director, moreover, was unanimously attacked in the press for his alleged introduction of the star system, the popularization of the modern repertory, the elimination of the works of Béla Bartók, Hungary's leading composer, for political reasons, and his failure to end the

conductor crisis, which had just become acute through the illness of the excellent general musical director, Stefan Kerner.

Financial disaster was barely avoided by a successful movement among Budapest society, and by disposing of the People's Opera (now Municipal Theater) by a profitable lease. It was even possible to recapture some of the lost celebrities. Whether the artistic crisis is going to be overcome, as the economic one has been, and whether the heritage of Nikisch and Mahler is to be worthily administered in future, is, however, an open question still.

MOZART AND GOLDONI: A POSTHUMOUS PARTNERSHIP

The only operatic event of the season, the importance of which goes beyond the borders of Hungary, was the revival of the inspired music of Mozart's La Finta Giardiniera, composed when he was nineteen. I say "music" advisedly, for in the new version nothing is left of Calzabigi's text. This notoriously silly and borsome libretto has been superseded by an entirely new one, taken from the Locandiera of Goldoni, and re-titled Mirandolina. The priest who undertook this daring marriage of two such different works of art is Alexander Hevesi, the director of the Hungarian (Continued on page 57)

Foreign News In Brief

RECOMPENSE FOR JAZZ MUSICIANS AFTER WRECK

London.—An award has just been made in the Court of Session at Edinburgh, amounting to an aggregate of £25,000 to survivors of the wreck of the steamer Rowan, which was sunk by collision with the Clan Malcolm on October 9, 1921. Chief amongst the passengers were some thirty-five members of the American Syncopated Orchestra, and as it was held that both the Rowan and the Clan Malcolm were at fault the claims were directed against the owners of both, i.e., the Clan Line and the Laird Line, the losses being apportioned in the degree of two-thirds to the Clan and one-third to the Rowan. One of the principal claimants was Henry Lesis, who was in charge of the orchestra and was awarded £1,260 for personal injuries and £630 for the loss of personal effects. One of the survivors, who lost his eyesight, was awarded a grant of £3,300. G. C.

MME. SUGGIA'S PORTRAIT FOR LONDON MUSEUM.

London.—A telegram to the London Times states that the well known portrait of Mme. Guilhermina Suggia, the noted cellist (formerly the wife of Pablo Casals), has been purchased by Sir Joseph Duveen, the art dealer, for the National Gallery of British Art, better known as the Tate Gallery, in London. The picture was originally purchased by W. P. Clyde, Jr., a wealthy New Yorker. S. P.

SUCCESSFUL INCIDENTAL MUSIC BY MUSICAL COURIER CORRESPONDENT

Cologne.—A new drama by Klaisada-Kornfeld, entitled Sakuntala, which was produced at the Municipal Theater here, aroused unusual attention, especially on account of the incidental music by Dr. Hermann Unger. R. P.

NEW WORK BY HINDEMITH.

Frankfurt.—A new work by Paul Hindemith, Kammermusik No. 2, for twelve solo instruments and piano obligato, op. 36, has just been heard at the concerts of the Museum Society. Its form is that of the classical concerto, but its contents are all the more original and bold. In its instrumental effects the influence of Stravinsky is apparent. The work earned applause mixed with audible protests. L.

AN OPERA BY HUGO KAUN.

Berlin.—Hugo Kaun has completed a new opera, Mäenandra, libretto by Alfred Jansen. C. S.

TOTI DAL MONTE FOR LONDON

London.—Mme. Toti dal Monte is to visit London this season and to appear at the R. Albert Hall towards the end of May, under the auspices of Lionel Powell and Holt. G. C.

Gaylord Yost Reengaged

Gaylord Yost, violinist, who appeared in recital at Guilford College, Guilford, N. C., and Greensboro College, Greensboro, N. C., on February 4 and 6 respectively, was so well liked that he was immediately reengaged for appearances at both



GAYLORD YOST.

places next season. The Greensboro News, February 7, states that: "His playing was not marred by anything erratic or unbalanced but was the expression of a person-

ality of unusual saneness and calm. . . . Mr. Yost will be remembered by the appreciative audience who heard him as a real master. He produced in all his work tones of singular purity and clearness. His technic was perfect, and, more than that, he put his own soul into the music." According to the Greensboro Record: "Yost is an artist of conviction. He possesses an adequate technical equipment and brings from his instrument a tone of great beauty. The Handel sonata in E as well as the Bruch concerto in G minor gave the artist ample opportunity to display his fine qualities of musicianship. Both works showed a well balanced performance and there was no undue affectation in the more expressive passages."

Hanson Symphony Liked at St. Louis

Howard Hanson, director of the Eastman School of Music, took a few days off recently and ran over to St. Louis to conduct with the St. Louis Symphony Orchestra, at the invitation of Rudolph Ganz, two performances of his own Nordic Symphony, which was so well received when first produced in New York last season. The St. Louis audiences received the work with great favor and the critics of the city approved of it heartily.

The St. Louis Post-Dispatch said: "Mr. Hanson's symphony, a work of spacious dimensions, proved a rugged, virile and eloquent outpouring of tone. . . . the young composer is already writing in the orchestral idiom with freedom and ardor. His dynamic, full-bodied and rich hued music excited the large audience to such enthusiasm that the guest enjoyed numerous recalls to the platform."

The critic of the St. Louis Globe-Democrat wrote: "Hanson's symphony created a genuine sensation yesterday, first by its intrinsic worth, then by the high pitch of nervousity with which the composer conducted, and lastly by the splendid subjection of the orchestra to his direction. Playing from manuscript, the men were instantly obedient to his unremitting indices, and, sensing as they did the composer's main purpose in building up a truly tremendous climax, accelerated a tempo and impacted a power truly astounding in the unexpectedly sudden and grandiose finale. . . . Four recalls, each with a meaning of its own, were Howard Hanson's reward, and they had more than conventional import, for, by this presentation of his Nordic symphony, he laid a local foundation of expectation of better and yet better things from this new American composer."

The Star said: "Both as composer and conductor Hanson scored a remarkable success, before an unusually large matinee audience at the Odeon yesterday afternoon. . . . As conductor, Hanson is dynamic, magnetic and compelling; and the orchestra responded yesterday to his demands with a spirit and a delicacy of nuance that made them almost unrecognizable."

Johnson Thrills Metropolitan Audiences

Edward Johnson has been thrilling the audiences at the Metropolitan Opera House since his return to that organization early in February. The critics have turned out to cheer for him, literally and figuratively, and each performance has won for him ever more enthusiastic notices.

On March 4 Mr. Johnson sang for the first time this season his famous part of Romeo in Romeo and Juliette with Lucrezia Bori as Juliette. In the last month Mr. Johnson has already made seven appearances in leading roles with the Metropolitan Opera Company. He opened his season auspiciously with a much-praised performance of Don Jose in Carmen, on February 6. He followed this with his much talked about conception of Pinkerton in Madame Butterfly. On February 14 he sang the part of Canio in Pagliacci, and on the following Tuesday he appeared as Romeo in Philadelphia. February 21 Mr. Johnson sang the part of Dimitri in Boris Godunoff and he repeated his Don Jose in Carmen on the afternoon of February 23. His Dimitri is another of his roles which has aroused much discussion and is always thrilling.

Mr. Johnson is now preparing for the revival of Pelleas and Melisande, when he will sing Pelleas and Bori will be Melisande—a performance which the New York opera going public has been looking forward to for several years.

It was erroneously announced a few weeks ago that Mr. Johnson would tour the Orient, beginning in May, under

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the management of A. Strok. Mr. Johnson will make a tour of the Far East beginning in May, but it will not be under the direction of Mr. Strok.

Eleanor Painter Successful in Opera

Berlin.—Eleanor Painter, American soprano, has made her return to grand opera, in which she started her career in Germany before the war with great success. After singing Madame Butterfly at the Staatsoper (Kroll Thea-



Photo © Binder, Berlin

ELEANOR PAINTER
as Madame Butterfly.

ter) in Berlin, in January, she was immediately engaged as guest by the opera houses of Dresden, Brunswick, Wiesbaden and Coburg. Her success at Dresden was such that she was obliged to consent to return after absolving her other German dates. She has been equally successful as Butterfly and Mimi. After her German tour Miss Painter was scheduled to go to the Costanzi in Rome and the Royal Opera, Madrid, for guest engagements, and later she is to sing in Nice. After that Miss Painter will probably sing in Vienna and again in Germany, these dates pending. C. S.

Easton Dominated in La Gioconda

The Brooklyn Citizen wrote as follows of Easton's appearance in the title role of La Gioconda with the Metropolitan Opera Company: "Easton quite dominated the destinies of the remaining singers in the cast both imaginatively and vocally and it was her clear soprano that characterized the opera."

Elisabeth Rethberg's Recital, March 23

Elisabeth Rethberg, Metropolitan Opera soprano, will give her first New York recital at Aeolian Hall on Monday afternoon, March 23. Her program includes groups by Mozart-Beethoven, Schubert, Brahms, Joseph Marx, and of folk songs in English. Coenraad V. Bos will be at the piano.

Chamber Music Society Arouses Interest

The Chamber Music Society of San Francisco was first heard in the East at Mrs. F. S. Coolidge's Festival in Pittsfield in 1922. Mrs. Coolidge had heard of the remarkable beauty, authority and finish of this group, and with the wholehearted interest in the development of chamber music in America, invited the society to participate in her festival.

History was made on that day and their electrifying performance swept the distinguished gathering off its feet. Mrs. Coolidge had made another great discovery. Concerts followed in New York, Boston and Philadelphia with the same success. Although besieged with offers to remain in the Eastern field, Elias Hecht, true to his principles and feeling that his work as planned in the West was not yet finished, resolutely declined all offers and took his organization back to their western field, where their time has been fully booked ever since.

The reason why the Chamber Music Society of San Francisco is only now devoting a full season to the East is because its founder had from its inception the idea of developing the love of chamber music in the West. Feeling that the East was well taken care of, he determined to bring the West up to as high a standard of performance and appreciation.

How well the Chamber Music Society of San Francisco has succeeded in this can be judged from the fact that ten years ago, when Mr. Hecht started, the average attendance at chamber music concerts in San Francisco was from 150 to 300. Today the average attendance at these events is 1,500 and better. The Chamber Music Society has had to move to larger halls four times in the last eight years. The audiences are drawn from all walks of life and are representative of all classes, thus showing that the appreciation is general. Visiting artists, musicians and critics express their amazement at the intense and intelligent concentration of the San Francisco Chamber Music audiences and their enthusiastic demonstrations of appreciation. As one of the world's leading pianists put it, "Why, those people out there know their scores. I feel myself before a Berlin, Paris or Vienna audience. It is amazing."

The communities outside of San Francisco at first knew nothing about chamber music and cared less. Every outside engagement could be counted as a sacrifice, but Mr. Hecht persevered so that in the last few years the Chamber Music Society has been steadily booked up for the entire season in the West. It now often happens that houses of from 800 to 1,500 capacity in outside communities are not only filled, but have from 200 to 400 additional people seated on the stage. The Chamber Music Society of San Francisco has inculcated a great love and appreciation of this art throughout the West.

Now, however, at earnest solicitation of the entire country and having succeeded in accomplishing its Western plans, the Chamber Music Society of San Francisco is coming East in the fall of 1925 and will tour the entire country during the 1925-26 season, an event which is being looked forward to with eager interest and enthusiasm.

Josephine Forsyth Praised by Great Artist

Josephine Forsyth, singer-poet-composer, states that when she was about to make her debut in a Broadway production, it was Eugene Ysaye who spurred her on to greater efforts. It appears that the young artist sang at a salon affair in New York, her program consisting of songs by Pearl G. Curran, with the composer at the piano. The great violinist was one of the guests, and he was so well pleased with the musicianship displayed by Miss Forsyth that at the conclusion of her program he congratulated her warmly. Miss Forsyth states that at that time she felt rather nervous over her forthcoming debut, but the few kind words spoken by Ysaye before the gathering helped her to have confidence in herself and to dispel her timidity. Many times since, when Miss Forsyth has been somewhat discouraged, the encouragement given her by Ysaye has tidied her over the rough places, and now her musicianship is thoroughly recognized. Great artists sometimes do not realize how far reaching their words of praise and encouragement are to young artists.

Sevcik Lauds Lusk's Recital

During his recent European concert tour, Milan Lusk, violinist, was heard in a recital in Pisek, Bohemia, the home of the distinguished pedagogue, Prof. Sevcik. There was quite a large colony of foreign pupils at the time, who all turned out for the concert with Prof. Sevcik at the head. The enthusiasm of the public knew no bounds, for after the first Bach group Lusk was recalled four times. He received congratulations from many of his colleagues in the audience, among them Erika Morini, who was studying with Prof. Sevcik preparatory to a tour of the Orient. The local press spoke in glowing terms of Lusk's artistry and Prof. Sevcik wrote the following enthusiastic message to Lusk's parents in America: "It is with great joy that I am writing to you to inform you that Milan played splendidly in his Pisek recital and captivated the entire audience. The hall was filled to overflowing. . . ." (Signed Otakar Sevcik, Pisek, August, 1924.)

Many Festivals for Southwick Pupils

Aimée Olsen, contralto, and Hugo Rheims, tenor, artist-pupils of Frederick Southwick, have been engaged as soloists for the May Festival of the University of Maryland, at Washington, D. C. The former, who sang at the festival last May, scored such a success that she was at once re-engaged to appear there this year. On May 14 Miss Olsen will sing two groups of songs, and on May 15 she will be heard in the contralto role in Mendelssohn's *Elijah*.

Mr. Rheims has been chosen to sing the tenor role in *Elijah* on May 15, and on May 14 he will appear in concert at the same festival.

Daisy Jean Gives Boston Recital

Daisy Jean gave a recital at Jordan Hall, Boston, on February 26, playing a program similar to her recent one given at Town Hall, New York, of cello and songs, accompanying herself at the harp. Miss Jean recently played a return engagement at Macdonald College, Montreal, and a recital in a private home there. She has been engaged for several at-home musicales in and near New York City.

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LUCCHESI SCORES IN FINE RECITAL. Josephine Lucchese, coloratura soprano, warbled her way to a genuine ovation last night. This charming young lady so captivated her audience that it compelled her to make enough extras to make up practically another program.—*Camden Courier*.

Hers is a voice of crystalline clarity, and she uses it with such ease and delicacy that the person who comes to criticize remains only to marvel and enjoy. Her technique is so perfect as to be wholly unobtrusive and almost imperceptible, and she colors everything she sings with the charm of her own gracious personality.—(Carl B. Adams)—*Cincinnati Enquirer*.

Her ability to interpret songs is evidence of unusual versatility in the singer. But she has more than that. Her coloratura work is done with a technique that never falters, her diction is superb, she is absolutely true to pitch. Mme. Lucchese is an unusually attractive woman—she is more than that, she is beautiful.—(J. F. Z.)—*Topeka Capital*.

LUCCHESI SCORES IMMENSE SUCCESS IN LUCIA BEFORE ENORMOUS HOUSE. Last night, in Lucia, Josephine Lucchese scored one of the greatest triumphs of her career before the largest house ever played in this city. At the close of the "Mad Scene" there was a tremendous demonstration lasting many minutes. . . .—(S. L. L.)—*Philadelphia Public Ledger*.

The performance soon developed into a triumph for Josephine Lucchese, the young American coloratura. . . . Her voice carries beautifully and the creamy texture constantly delights the ear. It is a voice without wavers or uncertainties; one feels no fear for its ability to meet any exigencies even in the dazzling shower of the mad scene, with its incredible trills and high notes. Miss Lucchese made it all seem music eminently worth singing.—*Rochester Herald*.

Josephine Lucchese's singing of the role brought her a thundering acclamation that left no doubt as to what a standing-room-only audience thought of her voice. She sang to a house that was packed.—*Pittsburgh Gazette Times*.

The talented coloratura sang the role of Violetta with a vocal beauty and dramatic force that well merited all the applause accorded her. The artist is a singing actress of unmistakable ability. Winsome, appealingly pathetic in her interpretation, she was given as much praise for her dramatic portrayal as for her splendid vocal ability.—*Detroit Free Press*.

She sang with all the purity, sweetness, technical sureness and musical charm which one had learned to expect of her. What the audience perhaps feels more than any other quality, aside from the actual vocalization itself, is a certain delicate sympathy in interpretation and a special refinement of intonation. She is lovely and she sings beautifully.—*St. Paul Pioneer Press*.

Such an exceptional artist is Josephine Lucchese. She combines the gift of great coloratura skill in singing with true and well developed talent for convincing stage action. Her final triumph was supremely well earned.—(Victor Nilson)—*Minneapolis Journal*.

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NASHVILLE SYMPHONY SERIES MOST ENJOYABLE

Minneapolis Symphony Offers Two Concerts—San Carlo Company Heard—Ethelynde Smith Sings—Matzenauer Appears at Vanderbilt University—Notes.

Nashville, Tenn., February 18.—Visiting artists' contributions and local musical undertakings have combined to make recent weeks a period of enjoyment for music lovers.

Among the local undertakings the second of the Nashville Symphony Orchestra's series of Sunday afternoon concerts looms the most important. The program of this concert, which was held in the Loew's Vendome Theater on January 18, was not heavy but it was without doubt the most finished and genially rendered which the orchestra of sixty, under the baton of F. Arthur Henkel, has ever offered local audiences. Features of this program were the William Tell overture; the Invitation to the Dance (Weber), and the interlude from the opera, Alfigala, by De Leone. So pleasing was the last that it had to be repeated.

MINNEAPOLIS SYMPHONY

First place among recent visiting musical attractions is granted to the Minneapolis Symphony orchestra, under Henri Verbrugghen, which was brought by the Nashville Symphony Society for two concerts on February 10.

The afternoon performance, a children's program, drew a crowd of 2,500 young folks from the city and county schools and near-by cities.

The evening program included the Tchaikowsky sixth (Pathetic) symphony and the Tannhäuser overture.

Both concerts were received with an enthusiasm which indicated Nashville's estimation of Mr. Verbrugghen and his orchestra.

SAN CARLO OPERA COMPANY

Lovers of lyric drama were regaled early in January by three performances of the San Carlo Opera Company. In Faust were heard Olga Kargan, an excellent young soprano from Chicago, Amund Sjøvik and Ludovico Tomarchio. In Madame Butterfly, aside from the ever-pleasing Tamaki Miura, the principals were Mr. Tomarchio and Giuseppe Terrante. Giovanni Rosich as the duke in Rigoletto was effective, as were also Tina Paggi, Ada Salori and Giulio Fregosi. The performances were uniformly well sung and played, conducted by Aldo Franchetti.

ETHELYNDE SMITH

Among visiting recitalists was Ethelynde Smith, soprano, who sang at Fisk University, January 9. Miss Smith made a deep impression by her vocal artistry and choice of songs, many of which were by American composers.

MARGARET MATZENAUER

Margaret Matzenauer, contralto, appeared here on January 30 in recital, under the auspices of the Alumnae Council of Vanderbilt University. The singer was received with sincere appreciation by a large audience in Ryman Auditorium. Outstanding on her program were her interpretations of Schumann, Strauss and Brahms.

NOTES

Three visiting ensembles were the Paul Whiteman Orchestra, January 19, the Denishawn Dancers, January 24, and the Eight Victor Artists a few days later. All played in Ryman Auditorium.

The musical forces of the Central High School put on recently a creditable pair of performances of a school operetta, Once in a Blue Moon, directed by Annie Grace O'Callaghan, supervisor of music, reflecting great credit on her.

The Tennessee Music Teachers' Association is meeting with gratifying success in its plans for assembling an all-state high school orchestra in this city during the spring sessions of the Tennessee Education Association. At present four orchestras, totaling sixty-six players, have signified their intention to take part. Last year the "All-State" had over 100 players. This year will probably see at least 150 school instrumentalists. Plans of this same Association for a high school glee club contest and a state-wide music memory contest are going forward apace.

Musical conditions in the future will be improved by the addition of three excellent halls. The Scottish Rite Temple, now finished, will have stage facilities ample for purposes like opera or symphony orchestras and an auditorium seating 1800. The Civic Memorial Auditorium, which will be completed in a few months, has stage facilities for any concert demands. Its seating capacity will be about 2500. The third hall, shortly to be open, is the Neely Memorial Chapel at Vanderbilt University which will hold about 1000 and will be an ideal place for chamber music recitals.

G. P. J.

Althouse to Sing at Newark Festival


Contracts have been signed for an appearance by Paul Althouse at the Newark Music Festival on May 5. The popular tenor will give individual numbers and also be

heard as soloist with the chorus. Another spring festival appearance for him, which has just been closed will be the Westchester Choral Society in Westchester, N. Y., on May 14.

Dupré Again Heard Across the Atlantic

Congratulatory letters poured into the offices of Marcel Dupré's managers as the result of the broadcasting of an organ recital by the French virtuoso on the New York Wanamaker Auditorium organ on January 8, by three powerful stations—WJY, (New York), WGY (Schenectady), and WRC (Washington.) Twenty-four hours after the recital Dupré received a cable from his parents in Rouen saying that they had heard the entire program perfectly. This is remarkable, as no attempt was made to reach Europe.

Following the radio recital Dupré played recitals in Canada and the middle west, arousing great enthusiasm, and attracting his customary crowded audiences. The Hamilton Ontario Spectator declared: "M. Dupré belongs by temperament and native gifts among the illustrious ones who have both composed for and interpreted the organ; his art is of pure classic mold, symmetrical, vital and impeccable." The



"Miss Peterson is too well known to Boston to require more than passing comment that she was charming, as usual, and sang the florid part of her program well."

The Boston American said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

Management: HAENSEL & JONES
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 Mason & Hamlin Piano Used Aeolian-Vocalion Records

Detroit Free Press exclaimed: "Dupré's symphony scores heavily . . . the exceptional technical mastery of this organist, his dignity of style and breadth of conception in interpretation are well known here." Augusta H. Bridle, writing in the Toronto Daily Star, said: "Dupré plays like god Pan . . . Browning's modern Master Fugue makes Eaton organ sound like a miracle. . . the greatest of all wizards of the console . . . four manuals are to him like four strings are to a Kreiser . . . he should be here for a week to re-inaugurate six of our great organs." The Grand Rapids Herald reported: "Dupré, master of organ, enraptures capacity audience . . . amply justified the renown that has followed his visits to other American cities . . . handles the organ as Kriesler handles the violin."

Before sailing for France, February 28, Dupré played in New York, Toronto, Hamilton, Grand Rapids, Detroit, Dayton, Massillon, with the Cincinnati Orchestra; Cleveland, Montreal, Norfolk, Va., Hanover, Pa., Mt. Carmel, Pa., Watertown, Princeton, Wilmington, Meriden, and other points. His farewell appearance of the season was in the New York Wanamaker Auditorium on February 27.

Mid-Term Concert at Master Institute

One of the finest events of the season at the Master Institute of United Arts, New York, was the mid-term concert held on February 20 by students of the piano, violin and vocal department. The first group of pianists included Ethel Leventhal, Muriel Clinton and Dorothy Mann, who gave charming interpretations of numbers by Schubert and Grieg. Fine artistic abilities were also shown by the pianists who followed, Sylvia Levine and Miriam Goldberg in Chopin and Rubinstein numbers. The dynamics of a Chopin polonaise were well outlined by Hyman Levine, whereas the humor of Marche a la Turque by Beethoven-Rubinstein was encompassed by Harold Trauman. A vocalist of charm, Mae Barber, gave finely modulated interpretations of songs of Gasparini and Carew. Ida Shafron, Elsie Feldman and Selma Kalish displayed with finesse the lyric qualities of Chopin and Liszt. Handel's A major sonata for violin, played by A. B. Miller, with Miss Ferrentino at the piano, gave opportunity to the violinist to exhibit his knowledge

of style. Juliette Schinasi, in her playing of Mendelssohn-Liszt, indicated unusual music promise, while Alice Levine displayed fine touch and technic in the Alabieff-Liszt Nightingale. The dramatic and rhythmic intricacies of Brahms' scherzo were well rendered by Laura Binder, while a group of Scriabin's subtle moods found a talented interpreter in Martha Kleinert. Chopin once again supplied the vehicle for three pianists, Johanna Visser, David Galburt and Julius Manney, who showed maturity of musicianship. Excellent technic and tone were shown by Rose Saffin in Weber's Rondo Brilliant, and the demands of Schumann's Faschingschwank were met in vivid and colorful style by Frieda Schaffer. A brilliant conclusion to the evening was given by the two final students, Marion Booth, a singer of excellent vocal equipment and sensitiveness, and Rebecca Kutel, who played the fourteenth rhapsody of Liszt with climactic force.

The students who appeared were pupils of Mr. and Mrs. Maurice Lichtmann, Ethel Prince Thompson, Esther J. Lichtmann, and Edward Young of the piano faculty; William Coad of the violin faculty; and Alberto Bimboni and Bertram Fox of the voice faculty.

Following the concert the audience visited the exhibition of modern French paintings, held by Corona Mundi, International Art Center. Unusual interest was aroused by twelve works of Gauguin, showing the various stages in his creative life.

EASTON SYMPHONY DELIGHTS

Easton, Pa., February 19.—The third concert of the Easton Symphony Orchestra was presented to a capacity house on February 17. It was the best performance given by this organization this season or during the preceding season. The program was well within the scope of the orchestra, bearing in mind the short period of time between concerts for preparation. As far as the orchestra was concerned, the overture to Rosamunde, Schubert, was the finest number on the program and by far the best playing the orchestra has ever done.

The soloists were Rebekah Beam, contralto; Godfrey Pretz, flute; Calvin Metzgar, violin, and Earl Laros, piano. Miss Beam sang an aria from Thomas' Nadeshda and was enthusiastically received by the audience. She responded to the applause by singing Earl Laros' setting of My Love Is Like the Red, Red Rose, with Mr. Laros at the piano. Mr. Pretz, Mr. Metzgar and Mr. Laros were heard together in the Bach Brandenburg concerto No. 5, D major. The middle movement was especially attractive and excellently done. The first and third movements were led by Thomas Achenbach, the concertmaster of the orchestra. The number was interesting and enjoyable. Mr. Metzgar's work on the violin was splendid and added to the excellent playing of Mr. Pretz, flute, and of Mr. Laros, piano, his co-partners in the solo parts, and produced happy results.

The balance of the program was given over to the orchestra. The Jaernefeldt prelude in F major pleased the audience to such an extent that it had to be repeated. Dances from The Bartered Bride; aria from Sonata, op. 11, Schumann, and Hungarian March (Damnation of Faust), Berlioz, completed the program.

The orchestra quite obviously is getting into a good stride, playing with greater uniformity and gaining flexibility and a surer response. To a great extent this is due to the sustained interest of Earl Laros and he may well take pride in the present results.

H. F.

Homer Nearing in Interesting Recital

Homer Nearing, pianist, gave a recital of interest in Allentown, Pa., February 24, at the Asbury Auditorium. That Mr. Nearing's experience as a musical missionary in the Southwest has made him an expert builder of programs adapted to the taste of smaller American cities, is attested by the unusual enthusiasm which greeted him on this occasion. Of particular interest was his interpretation of the prelude, sarabande and toccata by Debussy and a group of his own works for the piano, including his nocturne on an Old Melody. In reviewing the recital the Allentown Chronicle and News said in part: "Mr. Nearing's appeal is due more to his ability to make his audience feel with him, and his extraordinary sense of tone color, than to mere virtuosity. He knows what modern audiences want to hear, and he plays it in a manner that makes it comprehensible to the most casual listener. His style of interpretation is distinctly his own."

Erminia Ligotti Wins Praise

New York critics recognized the recent Town Hall recital of Erminia Ligotti, soprano, by such words as "Sang feelingly, efficient and artistic"; "vivacity and expressive capacity"; "charming singing . . . fresh voice and artistic care"; "blossomed into a mature lyric artist"; "really beautiful voice, singing with sentiment; demands for encores"—all of which will be reprinted in detail in a later issue of the MUSICAL COURIER.

JOSEPH SZIGETI

VIOLINIST

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STEINWAY PIANO DUO-ART RECORDS

EVENING WORLD, MARCH 4, 1925.

Realm of Music

By Frank H. Warren

FRANCIS MACMILLEN'S violin recital—his last for this season—given in the evening in Carnegie Hall, proved a worthy effort. It was particularly worthy because of the Brahms D Minor sonata that anchored the program to something sound and solid, and because of Mr. MacMillen's artistic and musicianly playing of it. Sonatas are not easy game for the customary violin audi-

ence, yet Mr. Macmillen had his listeners intent upon his performance: The sonata's first two movements provide especially alluring music; here Brahms does not seem so involved or dry after all.

An Allegro Gracioso by Winthrop Cortelyou was a graceful bit, with a middle melody in ballet form that caught the attention and started one humming. It had to be repeated and, finally, at the violinist's request, Mr. Cortelyou was urged to show himself. He modestly acceded.

Gisella Neu, a young Hungarian violinist, made her debut in

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BOSTON EVENING TRANSCRIPT, FRIDAY, FEBRUARY 27, 1925

MacMILLEN THE IMPETUOUS

The Violinist in Brisk and Brash Performance—From Foreign Vogue to Measured Warmth in Boston—Temper and Leaning

FRANCIS MacMILLEN, violinist, returned to Boston via Symphony Hall last evening after a lapse of some five or more years. A small, slight figure bounded out from the center door onto the concert stage. Mr. MacMillen is not of that grave school of violinists best known to Boston; that reticent company which includes such as Mr. Kreisler himself (if he cares not to smile) the unbending Heifetz, the dignified Mr. Spalding, the somber Mr. Hartmann. Since the day he departed for Europe Mr. MacMillen has gained in many things; he has principally gained in self-confidence and ready assurance. His energy, then, is distinctly assertive rather than nervous. He bows forth to his task like a musical Nurmi, the towering form of Mr. Richard Hageman, his accompanist, at his heels. He makes light of the process of tuning, and then a brave beginning. A minute of Sinding's "Romance" and this incipient energy—avidity even—has resolved into playing full of a fine sweep and good enthusiasms. Another, and the delight of a clear, amber tone has also registered.

For Mr. MacMillen is like that. He is, if anything, impulsive. He is, if anything, headlong. Sinding's "Romance" is a broad affair. It is tolerably impassive and tolerably difficult. It is mildly romantic. It is the kind of music that may be played badly and take unto itself the blame. And for that reason, as interpreted last evening, it seemed the measure of the man. Mr. MacMillen as last heard on this side of the Atlantic was by way of being the so-called popular artist. The general scope of his yesterday's program indicated that he is still of the same faith. The program was almost exclusively modern. It summed to a list of not over well-known pieces, and even encores were above the hackneyed article. Where Mr. Heifetz, for example, in his recent and latest Boston

appearance plunged into the vortex of a Saint-Saens' sonata and a Glazounov concerto, Mr. MacMillen contented himself for length with the pleasurable "Symphonie Espagnole" of Lalo. He played it with extreme taste and gusto. It is music that mounts in interest with each succeeding movement. The winding and tenuous allegro subsides to the level of a gentle andante which, in turn, burgeons into the rondo. Here the piano first discovers the recurring interval and establishes the quality of its spirit. How firm a technician is Mr. MacMillen was here evident. The sweep and restless energy so patent in the two preceding items flowered now in wider rhythms. The player's bowing and trilling laid so bare the delights of their peregrinations. His tone which, in due keeping with his impetuous manner, is intense and even brittle, now heightened its beauty and suggested in the vastly subdued pianissimo of the rondo that sensuous hunger which Kreisler alone can extract from measures of the kind. Mr. Hageman's contribution, which earlier evinced a number of small ineptitudes in phrasing, attained in this last a degree of distinction which persisted through the remainder of the program.

Precisely, that remainder combined to exhibit Mr. MacMillen at his best. His own barcarolle for the muted instrument carried him into music of lapse and lull wherein a fading ardor lent a piquancy of flavor and prevented the intrusion of sentimentality. His arrangement of the Chantrelle "Gavotte" was at most disarming; the "Pasacaglia" (after Handel) of Cesar Thomson—one of MacMillen's several teachers—in itself a parcel of evolution and gymnastics, was very well liked. Better for his purpose the sparkle and fiery particles of Pierné's "Serenade à Columbine"; a blowy thing full of life and odd megrims. With the recollection of Mlle. Boulanger's tribute to Gabriel Fauré still fresh and vivid, his berceuse, perhaps, meant more. A paradox almost of Mr. MacMillen's playing is his apparent delight in the soft muted strings. His temper seems above it. His canvas too large. His feelings too romantic. Yet he descends, as he descended yesterday more than once, to this delicate undercurrent and proved himself to the satisfaction of his auditors a considerable master in this department of the violin.

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JOHN POWELL—"Virginia's Great Contribution to Music"

—As H. T. Finck said: "John Powell plays the piano like a genius and you cannot play the piano like a genius unless you are one."

JOHN POWELL—Recognized in Europe and America as composer and pianist, who, in 1920 toured Europe with the New York Symphony introducing his popular "Rhapsodie Negre" now nearing its fiftieth performance.

JOHN POWELL, of whom Richard Aldrich said: "There was great beauty and variety of tone and real penetration into the significance of the music." And Olin Downes said:

"**JOHN POWELL'S** piano recital was an example of beautiful pianistic art."

JOHN POWELL, during the season of 1925-1926 will devote all his time to concert and recital engagements, touring the entire United States.

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Harold Lindau a Remarkable Radames

Parma, Italy.—At a performance of Aida given at the Teatro Regio here on January 31, and at which the writer was present, Aroldo Lindi (Harold Lindau), young American tenor, an artist-pupil of Cesare Sturani, well known vocal teacher of New York, and now in Italy with Maestro Renata Bellini, made his first appearance before the extremely critical Parma public. He was welcomed with open arms. The success of his Celeste Aida was remarkable. In the third and fourth acts it was sensational. He possesses a voice of exceptional quality, equal from top to bottom. The last act he sang with much feeling and intelligently. The verdict of both press and public declare this young American tenor as good as Radames as there is at the present day in Europe. The balance of the cast were all excellent: Irma Vigano, of La Scala, as Aida; Albertina Del Monte, who made a handsome Amneris, and interpreted the role well; Luciano Donnaggio, as Ramfis, a very capable High Priest, and Antenore Reali, as Amonasro, who gave a good interpretation of the role.

Maestro Giuseppe Podesta, formerly substitute of the late Maestro Campanini in the Manhattan Opera days, was the conductor. He showed his masterful training and gave a splendid interpretation. Scenery and costumes were beautiful. The large chorus was well trained; also the ballet. The Moretti ballet consisted of twelve small children, the oldest not more than eight years of age; they were wonderfully trained and gave great pleasure. The enthusiastic audience called both artists and maestro many times to the footlights.

After the performance the Ente Autonomo of the Parma Grand Opera, of which Prof. Arch. Giovanni Marchi is president, gave a supper at the Hotel White Cross to the artists and several invited guests. When the MUSICAL



HAROLD LINDAU,
American operatic tenor, who is winning success in Italy.

COURIER representative was introduced there was great applause. The Parma public holds that paper and America in great esteem. They said they were proud to acclaim the success of a young American tenor in their city, which has given to the world many lyric celebrities. All present enjoyed a very good repast in thoroughly congenial company.

ANTONIO BASSI.

Aborn Plans Community Operas

Milton Aborn is in touch with various women's clubs and musical organizations throughout the country, planning a grand opera circuit, the chorus to be composed of local members. So little opportunity has been given smaller cities to hear grand opera that Mr. Aborn has devised a plan whereby a cast of principals will tour, and combine with local chorus and orchestra.

In grand opera no great histrionic ability is necessary for the chorus, and a traveling stage director could rehearse them in stage action, he believes, thereby not interfering with the daily duties of the participants. Circuits could be within a short radius of each other, and the expense of the traveling principals would be reduced to a minimum; in this way cities could hear their own grand operas. The demand for opera throughout the country has suggested such a plan to Mr. Aborn, and he has received many favorable endorsements for it.

Mrs. Daniel Conducting Vocal Theory Classes

Following A. C. Zerffi's recent interesting lecture at the Washington, D. C., studio of Edna Bishop Daniel, Mrs. Daniel is conducting vocal theory class lessons on the Zerffi principles for voice production. The first of these was given on February 19, when Mrs. Daniel explained to her students the difference between clear, beautiful, free nasal resonance and pinched nasal tone. These lessons will be continued each Thursday evening. The students will sing for each other and there will be class criticism.

Vreeland Has "Amazingly Lovely Voice"

Such was the opinion of the Wilmington Morning News which wrote, after Miss Vreeland's recent appearance in the Delaware City, as follows: "Miss Vreeland, revealing her amazingly lovely voice for the first time in this city, was embraced as a new favorite."

N. Y. F. of M. C. Donates Instruments

The New York Federation of Music Clubs, of which Mrs. Harry Leonard Vibbard of Syracuse is president, recently presented five new instruments to the band and orchestra of Auburn prison. This was made possible by special contributions from the Morning Musicales of Syracuse, The

Salon Musical of Syracuse, the Rochester Morning Musicales and the Monday Musical Club of Albany, together with personal donations from interested club members; no money was taken from the Federation treasury. The Watertown Morning Musicales have sent a quantity of music and magazines to the prison. Other clubs are planning to contribute money with which to purchase more instruments which are needed at the prison.

Olga Sapio and Beatrice Horsbrugh in Joint Recital

The growing popularity of these two talented artists, pianist and violinist, is evinced in the appended press comments from the daily papers of Jacksonville, Ill.:

"For the fifth time Miss Horsbrugh and Miss Sapio appeared in joint recital in Music Hall. They have never



OLGA SAPIO (STANDING) AND BEATRICE HORSBRUGH.

given us as ample proof of their progress as in the presentation of this particular program. They are growing in their art, and growing together, so that their ensemble art is becoming as united as solo work. Miss Horsbrugh's tone is bigger than heretofore, and Miss Sapio has gained much in freedom and repose. From the beautiful broad lines of the Brahms sonata to the delicate arabesques of the Gluck-Saint-Saëns number, the program was one that will be long remembered by the audience, large in number and enthusiastic in expression. Each artist added a solo, thus recognizing the insistence of her hearers."—(The Jacksonville Daily Journal, February 10, 1925.)

"It is seldom that we have an opportunity to hear a Brahms sonata for violin and piano; this was wholesome as an opening number. Miss Sapio's first group was from the old classic period, arranged by modern writers. She ended the program with Hark! Hark! The Lark and the twelfth rhapsody (Liszt). Miss Sapio's technique is resourceful, and she played with the temperament of one of her birth. The rhapsody was given with brilliancy and fire and called forth much applause; she responded with Debussy's Moonlight, which was poetic and atmospheric in charm.

Miss Horsbrugh played the Bruch concerto intelligently, and the group of somewhat less serious numbers with romantic freedom. Her intonation is true and her technique well grounded. She is a worthy exponent of the great Auer, who has made more artists than any other master."—(Jacksonville Courier, February 10, 1925.)

Vescovi Back from Palm Beach

Lucille de Vescovi returned recently from Palm Beach when she appeared in concerts, one of them being with the Art Society February 25. Mme. Vescovi returned in time to give her first New York recital of the season at Town Hall on March 11. Her programs have always been of a unique nature, for they contain many compositions which have been written especially for her by some of the most renowned composers. Mme. Vescovi has many things in her favor; aside from being a very beautiful woman and presenting a charming stage presence, she is always gowned in the utmost taste, some of them being remarkable creations. The most important item, however, is the fact that her voice has been pronounced as one of the most beautiful of present day singers by such authorities as Toscanini and others. She has been heard in all the principal cities of Europe.

Marguerite Potter Broadcasts

On February 10, Marguerite Potter, contralto and lecture recitalist, gave a condensed bit of the opera Martha from Station WEAH. In twenty minutes she gave the entire story and sang The Last Rose of Summer. Two engagements before prominent clubs have been the result thus far.

Shapiro Presents Tashoff in Recital

M. H. Shapiro presented his pupil, Hyman Tashoff, in a violin recital at Carnegie Chamber Music Hall on the evening of March 1. Mr. Tashoff was heard in works by Tartini-Kreisler, Wieniawski, Bach, Tchaikowsky, Fiocco and Sarasate.



Photo by Nicholas Muray

Jeanette VREELAND

Soprano

NEW YORK RECITAL

February 16, 1925



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HER RECITAL

THE SUN: Her début was successful.
THE WORLD: Made an exceptionally favorable impression.
HERALD TRIBUNE: Singing of merit above the recital average.

HER APPEARANCE

THE TIMES: A fine stage presence, youth, good looks.
THE SUN: She made a fine appearance on the stage.

HER VOICE AND TECHNIC

THE TIMES: The runs were delightfully light and liquid as exemplified in the vocalized "Alleluia" of Mozart.
A soprano voice, clear, musical and limpid. The voice had an agreeable timbre, very sympathetic and caressing in its gentler aspects.
It developed a nice legato.
HERALD TRIBUNE: Used it yesterday intelligently and judiciously.
Fluently produced.
It had a tone of agreeably clear and smooth quality.
THE SUN: Her voice is of admirable power and range of clear, fine quality.
THE WORLD: Her tone production is easy and natural, handled with great vocal skill.
TELEGRAM AND MAIL: Has evidently been carefully trained. Especially good are her high tones.

HER STYLE AND DICTION

THE WORLD: Her phrasing and sense of line exceptionally good and her diction in three languages she sang crystal clear.
HERALD TRIBUNE: Showed expressive capacity.
THE TIMES: The articulation was exceptionally good. Miss Vreeland was very happy in the interpretation of her classic and German group; they suited the lyric tendency of her talent.
THE AMERICAN: Taste and intelligence that prompted her readings of old songs by Haydn and Mozart.
THE EVENING WORLD: Vocal style, musical feeling and sense. Miss Vreeland at times was inclined to be quite brilliant, with her excellent diction and her gift for expressing emotion as additional assets.
THE SUN: She is an interesting singer of gifts and attainments.

HER AUDIENCE

THE TIMES: The audience recalled the singer many times and received in turn many encores.
THE SUN: A large and friendly audience gave her much applause.

OF GENERAL INTEREST

THE WORLD: This was an afternoon of good music, delightfully sung; one to be remembered with genuine pleasure.
THE SUN: One who is evidently bent upon realizing the highest artistic ideals of her chosen field.

DAYTON WESTMINSTER CHOIR

60 mixed voices, singing from memory,
à cappella

Directed by

JOHN FINLEY WILLIAMSON

Touring in the interest of popularizing the highest class of Choral Singing

Spring Tour includes: Indianapolis April 13
Return engagement: Chicago - - April 14
" " Detroit - - April 18
" " Cleveland - April 20

Program of principally American Composers. The Press and public are enthusiastic.

From the Chicago Press, Jan. 18, 1924

What the Chicago critics think!—

The Dayton Westminster Choir, visiting here after the so-recent triple performance of the remarkable Sistine Choir had to face the ordeal of inevitable comparison with this famous institution.

But comparison meant anything but defeat for Daytonians. Although a very young organization, their singing has the noble, poised quality of the finest veteran choral societies. We can find no weak spot in their art equipment. The voices are admirably trained and admirably blended, beautifully shaded. Effects are obtained easily, with the assurance that is backed by musicianship of high order . . . John Finley Williamson deserves ranking among the world's celebrated choral conductors.—Herman Devries in the *Chicago Evening American*, January 18, 1924.

America has choral organizations today that need not fear comparison with those of other countries. Such an organization is the Westminster Choir of Dayton. Their interpretation and singing of sacred part songs, motets and other selections, a cappella, without any advance indication of the pitch, gave us a new sensation in listening to choral singing.—Maurice Rosenfeld in the *Chicago Daily News*, January 18, 1924.

It has been trained into a highly expert organization and balanced in a way that makes the middle voices, the contraltos and tenors, stand out with unusual prominence. It sings with a firm, honest tone and pronounces the English language clearly in the process. It varies its volume from intense strength down to a whisper, and remains exact on both pitch and rhythm.—Edward Moore in *The Chicago Daily Tribune*, January 18, 1924.

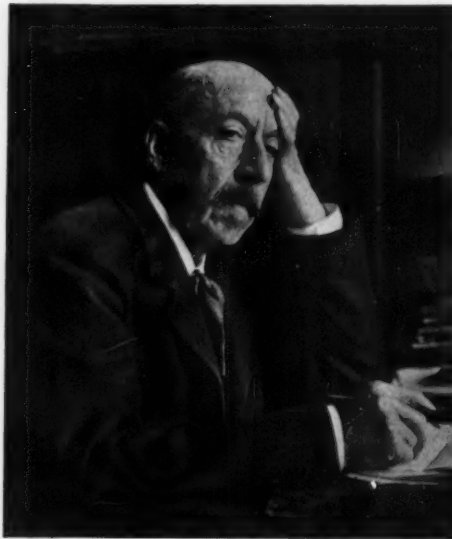
The tonal quality shown was something to dream about, the shading, nuance and color such as even the most virtuosic soloist might envy and the feeling for the serious text presented full of intelligence and at the same time alive with musical emotionalism. The tones of the bass singers in this choir reach depths before unexpected or believed in. All the middle voices are full, rich, sympathetic and beautiful and the high tones for both men and women are perfectly true and abundantly sweet in quality.—C. E. Watts in *The Chicago Music News*, January 21, 1924.

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French Singers at Fontainebleau

Two French singers, formerly well known in New York, will be in charge of the vocal department at the Fontainebleau School of Music this summer: George Mauguere and Thomas Salignac. Mr. Mauguere about thirty years ago was one of the leading tenors in the company of Maurice Grau and in addition to his own parts understudied the French roles of Jean de Reszke. Since that time he has been active both in opera and concert, and is well equipped to instruct American students in vocal technic and French repertory.

Mr. Salignac, during the last years of the Maurice Grau régime, sang leading French and Italian roles at the Metro-



CHARLES M. WIDOR,
permanent secretary of the Academy of the Beaux Arts and
director of the American Conservatory at Fontainebleau.
(Photo by Benjamin, Paris.)

politan. Since those days, up to the present year, he has been a member of the Opera Comique in Paris. He will have charge of the American operatic students, whom he will teach on the stage of the charming little Court Theater which Napoleon III built in the Louis XV wing of the Palace some fifty-five years ago.

Town Named After Clarence Adler

Clarence Adler, well known pianist and pedagogue and member of the New York Trio, has the unique distinction of having a town named after him. By petition of the residents of Averyville and through the courtesy of the North Elba town board, Averyville has now become Adlerville. In commenting on this action, the Lake Placid News of February 6 stated: "The petition for this change of name contained practically every name of the householders on this gateway to the high mountains, and the Lake Placid end of the famous 100-mile trail from Northville here. The Town Board put its official sanction on the new name and now the road straight on past the station leads to Adlerville." Ka-ren-ni-o-ke, Mr. Adler's summer place and camp for musicians situated at "Adlerville," aroused great interest last summer throughout the musical world.

Marguerite Potter's Voice Classes

Marguerite Potter writes that she is having splendid success with her voice classes. "I have been amazed that the pupils have made such remarkable progress, but I really believe that the class has its advantages over the private lesson. Since no one really hears himself sing, there is no doubt but that one learns much from the correction of others' mistakes. Then, too, there is time for discussion. The pupils take notes, and their general knowledge is broadened, and this last, I think, every vocal student needs. There is also the financial side. The class lesson gives many an opportunity to study who might otherwise find it impossible. If the pupils continue to achieve what they have the past few weeks, I shall organize more classes, for I feel it is a creative work, eminently worth while."

James Woodside Active in Oratorio

Although more widely known as a song recitalist of high rank, it is to be expected that James Woodside, baritone, would have a high standing as an oratorio singer. It was at the age of nineteen that this singer first came into public notice as a result of the fine impression made as soloist for the performance of Handel's Messiah at a leading festival. Recently he has appeared in Maunder's Song of Thanksgiving, Brahms' Requiem, Handel's Messiah, Franck's Beatitudes, and Parker's Hora Novissima.

At his New York recital on January 28, "a distinguished and discriminating audience gave enthusiastic approval to Mr. Woodside and the critics were unanimous in praising his artistic singing."

Laurie Merrill in Florida

"Famous singer to appear" is the caption in the St. Petersburg Independent of February 15, referring to Laurie Merrill, New York soprano, who was heard February 17, with Rhea Silberta, composer-accompanist, at a concert at the Sorreno Hotel. The paper says she has many friends in St. Petersburg, mentions her singing there last season, her beautiful French and Spanish costumes, chosen by her last summer in those countries, and names the various engagements of her present tour, including Philadelphia, salon musicales in Washington, D. C., at Pinehurst, N. C., all with such success that she has been re-engaged; Jacksonville, presented by the Florida Federation of Music Clubs; at Chamber of Commerce Hall, and a salon musicale, both in

St. Petersburg. Following these she goes to Havana, returning via Palm Beach and Miami, with recitals booked in each city. Her vibrant, expressive voice, her intelligent portrayal of all she sings, and her real tenderness, these are praised in the paper quoted, which closes by saying: "She is well styled 'The Singer with a Vision.'"

David A. Clippinger—Voice Pedagogue, Author Conductor

Ever since the advent of David A. Clippinger in the city of Chicago, his name has been associated with musical activities of a higher order from the standpoint of education, covering the many years of his residence in that city.

He stands among the foremost musicians, voice theorists and conductors, and is internationally known and recognized as an authority on the art of singing, who is read and studied through the medium of his published text book, *Systematic Voice Training*; his work on *The Head Voice* and other Problems, and his latest work, *Collective Voice Training*, all of which have been and are having wide circulation wherever music is taught or heard. It is believed that no American has written more on the voice than he. His literary style is clean cut, direct, and to the point, and never leaves the reader in doubt. He has done much to inject the elements of sanity in voice teaching and rid it of senseless mechanics. Mr. Clippinger is a native of Ohio; he was educated at the Northwestern Ohio University and has studied extensively both in Europe and America. He was a conductor at the age of sixteen, and began writing on the voice thirty years ago.



DAVID A. CLIPPINGER.

He has conducted the Chicago Madrigal Club since its inception twenty-five years ago, during which time he has directed it in 157 concerts, and its present high standing is due to his ability and untiring efforts.

Ten years ago the Swift & Company Male Chorus was organized and Mr. Clippinger was engaged as conductor, and it is now considered one of the best male choruses in the country. The balance of his time is taken up by his large student class and other classes, which keep him very busy, inasmuch as his pupils come from all parts of the country, professional students included. His summer terms are always filled up by teachers from almost everywhere. Mr. Clippinger is a member of the American Academy of Teachers of Singing. His spacious studio, seated in amphitheater form and where he does his private teaching and gives his lectures and recitals, is located in the Kimball Hall Buildings, Chicago. J. ALLEN WHYTE.

Morgan Sings Cadman Song

Rhys Morgan, Welsh tenor, gave a concert on February 14 at the First Congregational Church of Mansfield, Ohio, under the auspices of the Mutual Benefit Association, with Stewart Willie as accompanist. In his English group Mr. Morgan sang Cadman's newest song, *My Desire*, which has been written for and dedicated to the Welsh tenor. On February 16 this artist gave another recital for the American Glee Club at Youngstown, Ohio, where he again featured the new Cadman song. Many admirers of Mr. Cadman's compositions feel that in this number, *My Desire*, he has reverted again to melody as the predominating theme and that this song will perhaps be the most in demand of anything he has recently written.

Münz Captures Los Angeles

"There was marvelous fluency and speed," wrote the Los Angeles Record, "but this artist regards his own technical feats with such sangfroid that people forget to be astonished. A large audience was unusually intense in its attention and Münz received enthusiastic applause that brought numerous encores."

Denishawn Dancers Here

Ruth St. Denis, Ted Shawn and the Denishawn Dancers will give their first performance this season in Carnegie Hall on March 17, presenting a comprehensive program of dances and ballets.

Minneapolis Orchestra Engages Macbride

Winifred Macbride, English pianist, who has played in America with such outstanding success this season, has been engaged to play with the Minneapolis Orchestra next season.

A FEW OF THE TRIBUTES FROM ELIZABETH ROTHWELL'S

RECENT European Tour



Translations from the above clippings:

VIENNA

NEUES WIENER TAGBLATT, February 8, 1925, Dr. Ernst Decsey.

Were I a "Dollar Nabob" I would have Elizabeth Rothwell, the Lark of Los Angeles, sing daily in my Castle on the sea. I would let her sing Hugo Wolf—the most difficult Hugo Wolf songs: "Benedict die Selge Mutter," "Wenn du mein Liebster Steigst zum Himmel auf" and "Und willst du deinen Liebsten sterben sehen" and such treasures avoided by the great majority. Then every evening she should chant the Basque Songs. There is one song in which someone relates how on a beautiful summer morning he wandered out of his little town of Bidarra, possessing golden Ducats, his heart open to friend and enemy. I do not know where that little village is, but it moves me that someone has a heart for friends and enemy. And this light innocence is so charmingly warbled that one is captivated in the end, and longs to run to these mountains to embrace one of these strange people.

Elizabeth Rothwell is the prophet of such ecstasies: to judge by her performance, she must be an uncannily intelligent woman. One might be afraid of her—and yet she reassures one because her intelligence sings. The singer of the golden West stands gracefully at the piano; allows herself to be transformed into sound by Wolf, Strauss, Schoenberg; looks transfixed, and when she sings her husband's songs, one would think that he might have written them, but that she had composed them.

She however, belongs in the twilight castle by the sea, as the nightingale in the Palace of the Chinese Emperor or the Farinelli in the Hall of the melancholy Spanish King. Finally, when Elizabeth Rothwell sings Schoenberg's Dream Life, one is contented with the concert hall and imagines it to be a blooming rosebush surrounded by nightingales.

DIE STUNDE, February 8, 1925, Paul Stefan.

In everything, Elizabeth Rothwell showed herself a cultivated artist with beautiful material and a warmth of feeling which was deeply appreciated.

NEUG KEITS WELT-BLATT, February 7, 1925.

The American Singer, Elizabeth Rothwell, if possible, made a still better impression in her second recital than at her debut. One delights in the beautiful, sonorous voice, which she handles with extraordinary skill; and her excellent taste is enhanced by splendid diction.

NEUES 8 UHR BLATT, February 4, Alwa.

One must record a sensation: Elizabeth Rothwell of Los Angeles. Her voice has the purest quality, great power and is technically perfect. Besides this the singer possesses extraordinary musicianship. Debussy and Ravel were just as beautifully presented as Hugo Wolf.

DER MORGEN, February 9, 1925, Hedwig Rauner.

Elizabeth Rothwell, the Californian, sang in four languages with depth of feeling. An interesting personality, a voice with triumphantly brilliant high notes, and a Salome temperament which calls imperatively for opera. This seductive artist completed her conquest with a brilliant song of her husband.

FRANKFURT

FRANKFURTER ZEITUNG, V. H.

The varied program was governed by a strong sense of dramatic expression which made a condensed dramatic sense of each song. This style was adhered to with technical and musical mastery, and was particularly well embodied in the French, Italian and Spanish songs. Frau Rothwell is not only a singer but a complete artist.

HAMBURG

HAMBURGER FREMDENBLATT, Jan. 6, 1925, A. W.

Elizabeth Rothwell is one of the chosen among singers. Voice, temperament and culture augur well for a rapid career.

BERLIN

DIE ZEIT (Berlin) Jan. 6, 1925, Alfred Schattmann.

Particular mention is due to the recital of Elizabeth Rothwell. A true "inner" sense of interpretation, always imbued with feeling, lift her as an artist far above the average. Her surprising grandeur in Wolf's "Morgensimmung" and "Das Verlassene Magdlein" was gripping, and "In dem Schatten meiner Locken" delightful in its whimsical humor.

DER TAG (Berlin), January 6, 1925, Carl Krebs.

A great temperament, and a joy in singing which, supported by a beautiful voice, seeks and finds its effects with distinctive assurance.

12 UHR MITTAGSBLATT (Berlin), January 14, 1925, Hofer.

At the Beethovensaal, Elizabeth Rothwell was greeted as an interesting personality. Few concert singers command as brilliant a voice as this soprano. Her treatment of her voice reveals an unfailing training and her musical delineations the taste of an artist who is confident of her effects.

VORWARTS (Berlin), January 8, 1925, Kurt Singer.

Her soprano possesses great sonority, softness and youth. She sings with a spontaneity of feeling and repose as though she were singing for no audience but herself. The songs of Brahms and Wolf, which I heard, must be acclaimed as perfect examples of style and interpretation.

MORGENPOST (Berlin), January 6, 1925, Rudolf Kastner.

Elizabeth Rothwell is a fascinating personality, an interesting woman—possessed of strong intelligence, musical instinct and great taste. A pliable voice of great soulfulness, a bell-like middle register and a high register of beautiful brilliancy. An unusual personality, a stylistic mastery of high rank. Her next recital is eagerly anticipated.

B. Z. AM MITTAG (Berlin), Adolf Weismann.

Frau Rothwell's is an elemental temperament; she seems born for the concert stage, gifted with a most beautiful voice and possessed of supreme freedom; freedom in the employment of her medium and in her interpretation, which impress the hearer with suggestive force. Her performance was characterized by a rare feeling for style.

DEUTSCH ALLGEMEINE ZEITUNG (Berlin), Walter Schrenk.

The song recital of Elizabeth Rothwell was highly noteworthy through the personality of the artist. She possesses a remarkably beautiful voice, governed by a technical finish which must be termed unusual. Above all, she has a subtle sense of style which was equally telling in Handel's music as in American songs, of which those of W. H. Rothwell attracted attention for their noble harmonic treatment.

BERLINER TAGEBLATT (Berlin), Leopold Schmidt.

Elizabeth Rothwell employs her beautiful soprano in full accordance with the best traditions of vocal art, especially so in her Italian numbers.

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Anastasha Rabinoff, Dramatic Soprano

Anastasha Rabinoff is a native of Russia, born in a musical atmosphere. Her father was a wealthy and influential business man with landed interests, who attained some distinction as a non-professional cantor.

Anastasha, when very young, was afforded her preliminary musical education, before coming to America, from the best teachers available in Europe, but has further schooled her voice under prominent teachers in New York City. She is now being precepted for the opera stage by Bella Gorsky,



Suzman photo

ANASTASHA RABINOFF.

who was the official coach of the Russian Imperial Opera Company and whom she met in Minneapolis, Minn.

Mme. Gorsky having been persuaded to locate in Chicago, was followed there by several of her best pupils, including Miss Rabinoff. After the latter was presented in recital in the Twin Cities, particularly auspicious events resulted in quite a few lucrative engagements. Later she made her Chicago debut under the management of the late F. Wight Neumann before a large and enthusiastic audience in the Studebaker Theater, which brought forth many plaudits from press and public. The consensus of opinion concerning her different appearances credits her with a strong

equipment, and speaks of her voice and other musical attributes in high praise. She has youth, comeliness and an engaging stage presence. These with other essentials bespeak a future which may be filled with much musical activity. Aside from this she is well cultured and is capable of speaking and singing in six languages.

Gratitude of an Aschenfelder Pupil

Carolyn Nolte, prima donna of the Ziegfeld Follies on tour, has achieved considerable success. In Chicago, Boston, and other large cities, she has been acclaimed as the "beautiful," "golden-voiced" prima donna.

In an interview with a representative of the *MUSICAL COURIER*, Miss Nolte spoke of her work and study.

"Yes," she said, "it all seems too good to be true. I have heard of the struggles other girls have had to rise in the musical world, but then, perhaps, they have not been fortunate in having such a teacher as I had—and still have," she added with a smile. "For I intend to continue to study many years with my same dear maestro, Louis Aschenfelder, of New York, and to him belongs the entire credit not only for the making of my voice and making a musician of me, but also teaching me the thousand and one things necessary in the making of an artist."

"I was taken to him five years ago by the choir leader of our church, Harold Patterson, who had been a student of Mr. Aschenfelder's. Mr. Aschenfelder was not very enthusiastic about me at first, but said he would take me if I would agree to work and follow his advice. After a few months of probationary study he called my mother to the studio where a consultation was held regarding my future, the result of which was that my mother agreed to let me study with Mr. Aschenfelder for a period of five years. Then followed my lessons in voice training, sight reading, some harmony, piano, the languages, etc. After about two years of serious study Mr. Aschenfelder gave me several small roles to learn for his opera class, which enabled me to appear in public from time to time. This was an inspiration, for I had the advantage of singing with experienced artists of the Metropolitan Opera, who happened to be working with Mr. Aschenfelder at the time."

"The following season my teacher secured some engagements for me with the Brooklyn Opera Company, where I gained some more valuable experience on the public stage. A short time later he took me to Mr. Ziegfeld, who immediately engaged me for this tour. Both Mr. Ziegfeld and Mr. Wayburn, the producer of the Follies, have repeatedly complimented me highly on my voice and general work."

It so happened that during my course of study of various operas, Mr. Aschenfelder coached me carefully in the balcony scene from *Romeo and Juliet*, then sent me to see *Lucrezia Bori* in that role at the Metropolitan Opera. Well, my principal number in the Follies is a balcony scene, so that my training for it came in handy."

"So you see, the best advice I can give to my fellow students (for I shall always remain a student) is, when the opportunity comes—and it always does—be ready! Find the right teacher, then have faith in him and stick!"

"Oh yes, and one thing more—the five years of study had



Maurice Goldberg photo

CAROLYN NOLTE.

still three months to run when I found myself the prima donna of the Ziegfeld Follies, so that Mr. Aschenfelder more than kept his promise."

Through the Looking Glass

The publishing house of J. Fischer & Bro. has issued in miniature form a pocket edition size of the orchestra score of Deems Taylor's suit, *Through the Looking Glass*. This delightful work, now in the repertory of every American symphony orchestra, is soon to be heard in New York under the direction of Willem Mengelberg, to be played by the New York Philharmonic Orchestra.

Mary Bray Praised

Mary Bray sang recently at Calvary Church, Philadelphia, and made an excellent impression. She chose as her solo *He Was Despised*, and won praise for the reverential manner in which she sang it and for the beautiful tone and style in general displayed.



"A SOPRANO WITH A FINELY TEMPERED VOICE AND REFRESHINGLY NATURAL DICTION."

—Deems Taylor, in *New York World*.

LAURA LITTLEFIELD

"Her command of style was such as to excite admiration and her singing had so much taste, charm and sentiment, as well as fluency and clear diction that her debut may be set down as one of the successful ones of a crowded season."—W. J. Henderson, in *New York Sun*.

"Mrs. Littlefield was admirable in the maintenance of melodic line and the welding of tone and text, and was resourceful in differentiating between the styles of the different composers."—Olin Downes, in *New York Times*.

"A notable pure tone for soft, sustained passages, and variety and subtlety in expression marked the performance."—F. D. Perkins, in *New York Herald Tribune*.

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VICTOR RECORDS

Elizabeth Ayers Recovered

The many friends of Elizabeth Ayers will be glad to hear that she has recovered from illness, and made a brilliant reappearance last week at the Capitol Theater. Thousands of telegrams and letters were received after her broadcasting February 22. Miss Ayers leaves on a long trip next week, which includes appearances in Baltimore, Philadelphia, Washington, Providence, Boston, Worcester, New York, Lowell, Passaic, Harrisburg, Newark and Paterson, and will reappear at the Capitol during the week of April 26. So many engagements had to be postponed on account of her illness that her New York recital must necessarily wait until the fall; at that time she will present a program of



ELIZABETH AYERS.

modern songs by American composers at Town Hall. During July and August Miss Ayers will again go to Raymond, on Lake Sebago, Me., and give herself up entirely to rest and study.

Cadman Opera in Artist Series

An all-American evening will be in order on the occasion of the fifth concert of the Artists' Series given in aid of the Association of Music School Settlements in Carnegie Hall on March 20. Never before in the history of America has an opera composed by an American, written by an American, and interpreted by an American cast, to the accompaniment of an equally native horn American orchestra with a native American conductor, been presented.

The fact that it is so largely a matter of coincidence. Nathaniel Hawthorne wrote the story, Rappaccini's Daughter, which Charles Wakefield Cadman converted into a simple, yet beautiful opera from the libretto by Nelle Richmond Eberhart. The completed work was then re-entitled The Garden of Mystery. Kendall Mussey, chairman of the Music Settlements, decided to give it on the Artists' Series, and assembled a cast, which happened to be native American. It was also arranged to have the American National Orchestra, of which Howard Barlow is the conductor, play before the opera, which is one act duration, as well as assist in the interpretation. The requirement for membership in this orchestra is American birth and parents, but it was also a coincidence that brought the opera and orchestra together. The native American cast includes Helene Cadmus, Yvonne de Treville, Ernest Davis, Charles Carver and Hubert Linscott.

Jessie Fenner Hill Musicales

The third of the series of monthly musicales was given in the studios of Jessie Fenner Hill, in the Metropolitan Opera House Building, on February 20. At these musicales Mrs. Hill makes an effort to show the progressive development of the new members of her class. Those deserving special mention along the line of tone production, interpretation, and poise, are: Georgianna Moore, Thelma Alberga, Janet Shair, Mary Kelly and Emily Steiner. Those who participated were Dorothea Brandt, Anne Strandt, Jessie Campbell Sommer, Thelma Alberga, Janet Shair, Mrs. N. W. Leard, Mary Kelly, Georgianna Moore, J. Adele Puster, Eugenia Domanska, Emily Steiner, Josephine Martino and Florence Stage.

The program contained numbers by Schubert, Chadwick, Strickland, O'Hara, Ardit, Terry, Bemberg, Ronald, Fourdrain, Bond, Ambrose, Leoni, Sibella, Wells, Hueter, Page, Campbell-Tipton, Brown, Densmore, Ponchielli, Rashbach, Dell Acqua, Chaminade, Karlovicz, Rabey, Handel, John Prindle Scott, Messenger, Cadman, Tosti, Brahms, Moret, Wells and Verdi.

Kolitsch Warmly Received

On February 20, Vlado Kolitsch, violinist, appeared in the second of this year's Allegheny College concerts. The young Croatian artist presented the same program which he had recently used in his American debut at Carnegie Hall. He was warmly received by the audience, responding to two encores besides repeating the Poem, by Fibich.

The rendering of the Mozart concerto in D major was particularly effective. The spinet, which featured his New York recital, was sent to Meadville especially for this concert, and Melvaine Gardner's playing on this instrument contributed not a little to the pleasing effect of this number.

Tea at A. Russ Patterson's

Many persons prominent in the musical world attended the tea at the A. Russ Patterson studio on February 8. One of the delights of the afternoon was the beautiful singing of several arias and well chosen songs by Idelle Patterson, with her husband at the piano.

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CAMBRIDGE STUDENTS REVIVE HANDEL'S SEMELE

Performance at Ancient University Disperses Some Ancient Prejudices—Remarkable Beauty of the Music Revealed—Congreve's Quaint Doggerel

By Alfred Kalisch

Cambridge, England.—The Cambridge University Musical Society, on February 10, produced Handel's Semele. She is over one hundred and eighty years old and has preserved her youth wonderfully. It was an event of some importance and no apology is needed for treating it at some length. Semele has, I hope, administered a good shaking up to the thousands of estimable people who repeat the parrot cry that "England is the real home of Handel." When we look into it, the real Handel worship has degenerated into a very unthinking, narrow, fossilized thing; for what, in ninety-nine cases out of a hundred, does it amount to? It means familiarity with The Messiah, a slighter acquaintance with Israel in Egypt, and possibly Judas, and Acis and Galatea, with a still smaller knowledge of the Harmonious Blacksmith, a violin sonata or two and about a dozen arias, a good many of which are quite misunderstood, like Ombra mai fu, which has been distorted into a doleful dirge, whereas it is really a love-song, instinct with considerable passion.

Handel, the writer of orchestral music, and Handel, the composer of operas, is quite unknown. There is a sort of feeling in pious and respectable circles that Handel's operatic writing was a thing to be ashamed of, that when he took to writing oratorios at last, he was a brand snatched from the burning, and found artistic salvation.

This is, of course, nonsense; and the great service which the production of Semele has done is that it has shown those who were present how absurd it is. As the press was largely represented, it may not be too much to hope that the knowledge will penetrate at least some sections of the public. A performance under such conditions, of course, has its limitations. With two exceptions, the singers were undergraduates, or ladies resident in Cambridge. The orchestra consisted of amateurs, and it was an undergraduate who designed the scenery. Amateurs have zeal, which covers a multitude of sins, but zeal is not enough for the singing of Handel's operatic music. In one respect, however, the singing was most pleasant to listen to: one rarely hears such good English on the stage or concert platform.

Under Dr. Cyril Rootham the orchestra played fairly well, but as ninety per cent. of the music is for strings, one did want a body of players that could introduce more variety of color, which could easily have been done without going beyond the limits of the Handelian style. Dennis Arundell designed very tasteful scenery, which was simple enough not to tax the resources of the establishment too high. He, too, is still a student. It had been suggested in some quarters, I believe, that the costumes should be those of the Handelian epoch, and that we should have Jupiter in a full-bottomed wig, and the goddesses in powder and patches and hooped skirts. Fortunately, the costumes were all Greek in a style inspired by the Russian ballet. The only thing that seemed to me out of place was the enormously tall headgear—a regular stove pipe of bright red—worn by the high priest, which suggested the chief eunuch in Sheherazade. In the Epilogue, in which Phœbus is supposed to address the world at large, eighteenth century costumes were indeed introduced, the reason being that Phœbus is at this point supposed to be addressing the world at large.

It is worth while dwelling on this at some length because there are reasonable hopes that others may be encouraged by the success of Semele to produce other Handelian operas and may be tempted to mount them in contemporary style. I feel convinced that that would spoil everything and make the whole thing more than half comic. There seems to be no reason for going back to a convention by the killing of which David Garrick gained great glory.

The libretto of Semele is by William Congreve, and follows the classical legend fairly accurately; for the slight deviations from tradition Congreve apologizes in the words: "This Reason, it is presumed may be allowed in a Thing intirely (sic) fictitious; and more especially being represented under the Title of an Opera, where greater Absurdities are every Day excus'd."

Semele is represented as being about to marry a Boeotian prince, Athamas, while in love with Jupiter. Semele's sister, Ino, is in love with Athamas, and thus provides the

indispensable figure of conventional opera—the contralto with a grievance who appears at odd moments. Jupiter by an evil omen stops the wedding ceremony, and carries off Semele to a "private abode." Juno comes to her in the likeness of Ino, persuades her to ask Jupiter to show himself to her in all his divine glory, knowing of course that no mortal can see him and live. In the Epilogue, Phœbus appears somewhat irrelevantly, and sings the praise of Bacchus who:

... A Sovereign Juice shall invent
Which Antidote pure
The sick lover shall cure,
And Sighing and Sorrow for ever prevent.

He ends up with prophecy, which history so far at any rate has not confirmed:

When Bacchus is born, Love's Reign's at an end.

Congreve has written one or two excellent and even beautiful lyrics, but a great deal of doggerel, of which one or two specimens may be quoted:

When I languish with anguish and tenderly sigh,
Can you leave me, deceive and scornfully fly?
Thy Sex of Jove's the Masterpiece,
Thou, of thy Sex, art most excellent,
Fidelity in thee is Ornament,
In thee Perfection.
Giv'n to agitate the Mind,
And keep awake Men's Passions;
To banish Indolence,
And dull Repose,
The Foes of Transport,
And of Pleasure.

All this, however, would be of no account if the music in itself were not of supreme value. The two arias—Where'er You Walk, and Sleep, Why Dost Thou Leave Me?—are universally and rightly beloved, but Handel's dramatic sense can only be justly estimated when we see how both of them fit almost inevitably into the situation on the stage. It would be a great injustice to say that they stand out very far from their surroundings. There is very much beautiful and expressive music, of which perhaps the most impressive is the duet between Ino and Semele, followed by the extraordinary vigorous and beautiful chorus which brings the second act to a close: Bless the Glad Earth with Heavenly Lays. Very imposing, too, is the thunder chorus in the first act. In the scene where Juno wakes Somnus, great effects are made with very limited means. The song of Somnus, More Sweet Is That Name Than a Soft Purling Stream, has such beauty that one wonders that it has not become more familiar. This scene is also interesting for its curious analogy in general outline to They That Walk in Darkness in The Messiah, and equally suggestive is the resemblance between a passage in the chorus mentioned above and the Pastoral Symphony in The Messiah. Another feature of great musical interest which should be mentioned is the series of descending scales at the place where Cadmus describes the abduction of Semele by Jupiter in the shape of a swooping eagle. Throughout the opera the expressiveness of the recitative struck one again and again.

CONGREVE ON RECITATIVE.

During one of the intervals two of my friends had a hot argument on the question whether Handel or Mozart was the greater master of this form of expression. It seems to me a superfluous discussion, as both are so good. Many people no doubt know Congreve's striking remark on the nature of recitative in the preface which he wrote to the libretto, but for the benefit of the large number of people who do not know it, it is well worth reproducing. He says: "What they call Recitative in Musick is only a more tuneable Speaking; it is a kind of Prose in Musick; its Beauty consists in coming near Nature, and in improving the natural Accents of Words by more Pathetick or Emphatical Tones."

It remains only to say a few words about the soloists. Bertha Steventon, who is a student at the Royal College of Music, displayed unusual gifts. The chief difficulty in operas of this type is to know what to do while other characters are singing elaborate arias. She overcame this difficulty in a way which many experienced artists might envy. She sang with a great deal of feeling, and her treatment of florid passages was particularly good, because she did not treat them merely as academic exercises, but as a means to an end, the end being truthful expression. To say that that is the secret of good Handel singing is of course a platitude, but it is strange how often it is ignored.

The best singing of the evening, however, came from Anthony Richards as Somnus, and John Dean as Jupiter. The latter was the other non-university member of the cast, and sang the music of Jupiter very well, but spoiled the effect by looking as if he were ashamed of himself all through the evening. It is true that the King of the Gods does not play a very noble part in the drama, but certainly he ought not to show consciousness of the fact. (Incidentally, I should like to mention the strange fact that no copies of the vocal score of Semele were procurable either in London or in Cambridge.)

To sum up I can only heartily recommend any university in the United States which has a good musical society to go and do likewise. Such performances are not only of the greatest educational value to those who take part in them, but also will give great pleasure to the audiences, even if they do not want to be educated.

D'Alvarez' Ten New York Appearances

Marguerite D'Alvarez, Peruvian contralto, will give her last recital of the season in Town Hall, on March 17. By the time she has completed her American engagements she will have made over ten appearances in New York since her arrival late last autumn. D'Alvarez was heard as the contralto soloist with the Schola Cantorum, at the Biltmore Friday Morning Musicales, at the Ritz-Carlton, and at the Plaza Artistic Mornings. After her next metropolitan concert she will leave for a tour of the Northwest, where she is a great favorite. She will sail in May to keep engagements abroad, in London and Paris.

Mikova and Hartmann in Joint Recital

Marie Mikova and Arthur Hartmann were heard in joint recital on February 19 in Jordan Hall, Boston, playing Grieg's G major sonata and the sonata in D minor by Brahms. Both artists also played groups of solos. The critics spoke in flattering terms of the good ensemble work of the two artists.



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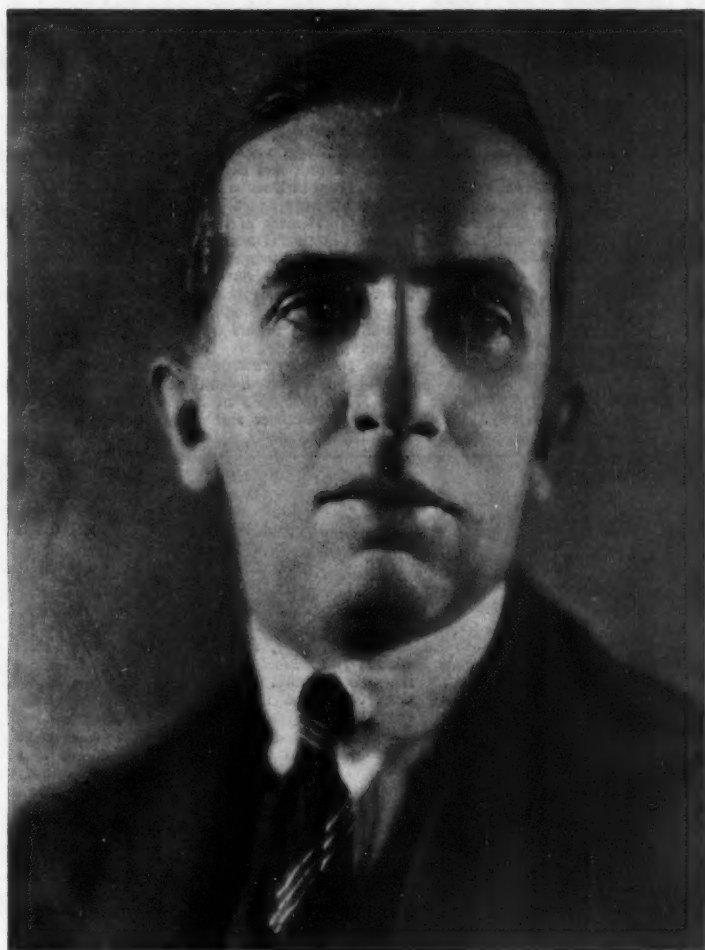


Photo by Fernand de Gueldre

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H. T. Parker, of the Boston Transcript, writes of Casella, the pianist: "More felicitous playing were hard to imagine. It ran in questionless technical security, in flawless and abounding technical ease. Whatever he willed upon music or instrument, he accomplished exactly and unobtrusively. No shading seemed to evade his intention, no sonority to fall short of his desire. His touch was limpidity itself. A pianist's, a musician's mind, heart and hand may not do more."

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CHARLES HACKETT NOW WITH WOLFSOHN BUREAU

Tenor to Sing Abroad This Summer

Charles Hackett, American tenor of the Chicago Civic Opera Company, will be booked beginning next season by the Wolfsohn Musical Bureau, Inc. Mr. Hackett was re-engaged by the Chicago Civic Opera Company for the season of 1926-27 as a leading tenor of that company. He will leave soon for Europe for a considerable tour, when he will sing in the leading opera houses abroad, including Monte Carlo, Berlin, Munich, Vienna and Paris. Before returning to this country early next autumn he will also give a concert in London.

The rise of Charles Hackett has been meteoric, but he has taken his place as a fixed star. The sensation created by his initial triumphs has been hardly more remarkable than the secure hold he has gained on the press and public in his career. In 1919 he made his memorable debut in opera in this country at the Metropolitan Opera House, New York, in *The Barber of Seville*, and since then he has sung in opera and in concert in all the principal music centers of the world. His tour of Australia last summer was one of the great triumphs of his career and one of the most successful tours any artist has ever had on that Continent.

Mr. Hackett was born in Worcester, Mass. He received his early education in the public schools of that city. He made his first public appearance as a singer as a member

of the glee club of the Worcester High School. It was then he discovered he had a voice. He went to Boston soon after and obtained a position as soloist in a church choir. There his gifts won instant recognition. His success was so decided that he made up his mind to go to Italy to develop himself as an opera singer. He made his Italian debut in opera in Genoa and was immediately engaged to sing at the famous La Scala in Milan. His immediate triumph there made a brilliant career certain. South America demanded him for a tour and he went there to sing in the celebrated Colon Opera in Buenos Aires. His success was so great that he was re-engaged for two seasons and later sang in the Municipal Theater in Rio de Janeiro, Brazil. At the invitation of Arturo Toscanini, Mr. Hackett returned to the La Scala for the reopening of that famous institution in 1922. His reconquest of musical Italy was immediate and complete. Subsequent appearances at Monte Carlo brought him new laurels. Then followed his great successes of Paris and his return to his own country for further and even greater glories.

His popularity throughout the United States is established and deserved, and his successes in concert have equaled his triumphs in opera. Next season he will give concerts in October and in the spring of 1926, the rest of his time being devoted to opera.

Werrenrath Delights New York

Reinald Werrenrath gave his second New York recital of the season at Carnegie Hall, Washington's Birthday afternoon, and Leonard Lieblich, critic of the New York American declared: "Reinald Werrenrath, whether for patriotic or purely musical reasons, had a group of exceptionally good American songs on his Carnegie Hall recital program, of which the best were by Harry Spier, Robert Braine, Deems Taylor, and Eastwood Lane. Mr. Werrenrath always an ardent champion of our native composers, put his heart and soul into these numbers, and all of them scored strikingly. Werrenrath is a pioneer of the days when our public turned a cold shoulder to recitals by American artists—not so many years ago. His energy, ambition and studiously acquired art helped to conquer that condition through example, for he built up a tremendous personal following. In some Danish songs, the Credo from Verdi's *Otello* and several modern German selections, Werrenrath again demonstrated his intensive absorption of the music and texts he interprets. No vocal artist on the concert platform today approaches his tasks with more love, earnestness or devotion of every personal resource."

The New York Times reported: "Not many singers are as successful with songs in the native tongue as Mr. Werrenrath, and even when the song is of comparatively little value he makes it tell by his diction and vocal art. The baritone was rewarded for his intelligence and artistic poise by the quick response of his audience. Enthusiasm was general throughout the afternoon and the singer added encores to the program."

Pitts Sanborn declared in the New York Telegram and Evening Mail: "Unusual and interesting was the program offered by Reinald Werrenrath at Carnegie Hall. Mr. Werrenrath is not one of those singers who are content to rest on the laurels of songs well sung. He is always increasing the size and scope of his repertory and singing the new songs well."

Mrs. Calvin Coolidge Hears Brailowsky in Washington

Mrs. Calvin Coolidge, the wife of the President, heard Brailowsky play in Washington on February 3 when the brilliant Russian pianist appeared at Mrs. Townsend's morning musicales. The large ballroom was filled with a brilliant assemblage of officials, diplomats and many from the resident society. The musicale was the last of the notable series given this winter.

Jessie MacBride, in the Washington Times, said of the playing of Mr. Brailowsky on this occasion: Listen to Brailowsky play Chopin and you find not alone a kindred soul, but a poet, a dramatic poet who has found new meanings, new beauties in his text, much as an inspired Shakespearean actor reveals new thoughts beneath the spoken words of Hamlet. The comparison is urged because Brailowsky's Chopin holds so much of personality. Yet, as an actor gives his lines, each phrase of the music holds a poetic command or mystery, given in a perfection of pianistic art, that pays no heed to notes . . . there are no hinges to halt the big poetic form, all is dramatic potency.

Brailowsky is the last great pupil of Leschetizky, whose first great pupil was Paderewski. The Russian, youthful, slender, with the high cheek bones, the angular cut of the Russ, invites no comparison with the Pole. Again an individuality is here. It is caught significantly at each opening phrase. His rise of the curtain is as important as his climaxes. He is a raconteur with a soul, telling in a vagary of mood tales of epic grandeur or gentle beauty. . . . Here is a technical brilliancy that is scintillating in dramatic rhythms, in limpid runs. Sometimes a marked erratic element, as in the Chopin Polonaise or in the gay waterfalls of the Stravinsky Etude. There was huge force in the former's big octave crescendo, always there are exquisite incidents. He's healthy, this poet, and a delight."

Bertha Farner with Wolfsohn

Bertha Farner, American soprano, who will be booked through the Wolfsohn Musical Bureau, Inc., during the season of 1925-1926, is a typical American woman of modest demeanor, exceptional personal charm and with unusual gifts as an artist. She inherits her voice and artistic ability from her father and her father's mother, both of whom were cultivated vocalists although neither of them sang professionally. Miss Farner's personality is of a nature so gracious and alluring that she wins her audiences even before she sings. At an early age she received instruction in the piano, but soon discovered that she possessed a voice of unusual quality, and decided to devote her life to the cultivation of her voice.

Her natural art has been amplified by intensive training both in this country and abroad, among her teachers being

numbered Jean de Reszke, Elie Tegui of Paris, Shakespeare of London, Piccoli of Milan, and Charles Lagouge of Chicago. Extensive concert and operatic experience here and abroad have added to the completeness of her art.

Philadelphia and Albuquerque and Samaroff

Sarah D. Lowrie in her column in the Philadelphia Ledger, As One Woman Sees It, recently devoted half of her space to discussing Mme. Samaroff, declaring: "I heard on Tuesday morning that artist play—Olga Samaroff—whose technique is so faultless that one can give oneself wholly to her interpretation without a qualm. She actually sets the mind at leisure from itself, and almost from herself, to enjoy the composition whole heartedly and whole headedly. The recital was a benefit one for the Seaman's Institute building fund and the foyer was full, but apart from the benefit side of it, the foyer would, of course, have been full for her. It was a program full of what a friend of mine calls hoof beat music. An impetuous exhilarating program, with very little that was dreamy and only a little that was merely serene. I came back to work briskly and with new ideas."

"I found a letter from a friend of mine who had been crossing the desert a week ago and got stalled somehow at Albuquerque overnight, only to find that luck was with her, because Mme. Samaroff was giving a concert that evening, and out of the sand and color and wide spaces and terrible solitudes of the desert the traveler dropped down into the still more illimitable spaces of music for a wonderful two hours. Philadelphia will always count it a favor if this great artist would begin and end with a concert here, and as many more as she can give us. We owe much to her and we shall expect to owe much more as the years make her splendid interpretations still more final in their inevitableness."

Garrison Begins Round the World Tour

Mabel Garrison, while packing her trunks in Baltimore, preparatory to her starting on her round the world trip, received a hurry call from Northampton, Mass., to substitute for an artist suddenly taken ill. Miss Garrison was ready, and in a few hours was on the train and gave one of her beautiful recitals at Smith College that evening. Miss Garrison left recently for the Pacific Coast, where she will make a considerable tour before sailing for the Far East. Her engagements on the Pacific Coast include appearances in Los Angeles March 9; San Francisco, March 18; San Jose, March 19; Vancouver, B. C., March 23 and Portland, Ore., March 29. After her tour of the Far East Miss Garrison will continue to India and thence to Europe, returning to the United States in the early Fall.

Toscha Seidel Winning New Laurels in London

London—Once more London turned out to welcome Toscha Seidel, Russian violinist, who is now touring the British Isles, and demonstrated conclusively that he is something of a favorite in London as he is in Edinburgh. At his Wigmore Hall recital on January 19, Toscha Seidel made his first appearance in London in some years and played to a capacity gathering. The English critics are more than favorably disposed to Mr. Seidel and again they gave him the warmest kind of praise. The critic of the London Sunday Times wrote: "All that pertains to the act of fiddling seems to come naturally to him, and he awakens lively admiration for technical prowess out of the common."

Alcock on Tour Soon

Merle Alcock's dates, after she completes her Metropolitan season, include: March 16, Frankfort, Ky.; 20, Stillwater, Ky.; April 13, Trenton, N. J.; 23, Excelsior Springs, Neb.; 27, Hastings, Neb.; 29, Wayne, Neb., and she will appear at the Cincinnati Festival in May.

A Few of Chamlee's Dates

Mario Chamlee, tenor of the Metropolitan Opera Company, will appear in song recital in Chicago on Sunday afternoon, March 29. Some of his appearances immediately before this one include concerts at Fort Worth, Texas, March 23, and Oklahoma City, March 20.

A Unique Tribute to Heifetz

While in San Francisco Jascha Heifetz received a note from a stranger who said he took his wife to the recital and she remarked: "I don't see how God could spare him; it must have made a terrible hole in the music up there."

McQuahae for Coast

Allen McQuahae, tenor, is scheduled to make a lengthy tour of the Pacific Coast this month.

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—*Sydney Sunday Times* (Australia) April 27, 1924

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CLEVELAND TO HEAR THE METROPOLITAN OPERA COMPANY

Aida and Tannhäuser Final Chicago Opera Offerings

Cleveland, Ohio, February 28.—To those who were listening to Massenet's *Thais* for the first time and who had, more or less unconsciously, thought of the popular "Meditation" as a fair sample of the work as a whole, this third offering of the Chicago Opera probably seemed a trifle disappointing. Several elements of the production served to make things interesting, however, chief among them of course being Mary Garden in the title role. The reactions of the local critics to her performance were varied. Archie Bell wrote in the *Cleveland News* that "Mary Garden wriggled and writhed her way through" the part but that "there are times, when by superb, almost an uncanny histrionic skill, she causes one to forget the brassy voice, the shrill yelps toward top notes and other unforgivable vocal shortcomings." On the other hand, the *Times* said that she "managed, by virtue of her adroit acting, to make the audience forget it was listening to the veriest musical piffle; and proved once more that she can make the dullest opera a thing of scintillating charm." This reviewer is inclined to agree with Mr. Bell in regard to the voice and acting but in all fairness it should be said that she has an unquestionable ability to sway an audience which has made her the prime box-office attraction that she is. Edward Cotreuil's superb voice and fine stage presence made of Athanael another outstanding figure while Jose Mojica's characterization of Nicias was also well done. The smaller parts were likewise well handled by Antonio Nicolich, Gladys Swarthout, Alice D'Hermanoy, Flora Perini and Gildo Morelato. The ballet on this occasion did the best work of the week. Roberto Moranzoni conducted.

TANNHÄUSER.

While *Thais* was a "single role" opera, the performance of *Tannhäuser*, which wound up the engagement on Saturday night, was a triumph of teamwork. All the cast worked together to produce an excellent result. Olga Forrai made a charming Elizabeth for she is fitted both vocally and physically for the role. Forrest Lamont was splendid in his delineation of *Tannhäuser*. Cyrena Van Gordon made a seductive Venus, singing in a lyric style quite in keeping with the character. Alexander Kipnis as the Landgrave and Joseph Schwarz as Wolfram received great commendation for their performances and the rest of the company were also well received. William G. Weber, the young newcomer from Europe, conducted in masterly fashion.

METROPOLITAN DUE IN APRIL.

On the heels of the Chicago Civic Opera's engagement comes the announcement that contracts have been signed which call for the appearance here of the Metropolitan Opera Company beginning on April 27 and extending through ten performances to May 5. Nine operas and a "gala concert" have been planned, making this the most extensive operatic treat ever offered here. F. E. Drury and Philip Miner, who signed the contracts, are already far advanced with the formation of a sponsoring committee and details of organization will be perfected within a few days. E. D. B.

Casella Returning to America for Tour

The news of Alfredo Casella's return to America for his third visit since 1921 is confirmed for October of this year. This intrepid explorer of the haunts of the modern chord, who was introduced to this country in a concert of the Philadelphia Orchestra in New York City, has been busy on several new works.

His *Orchestral Suite, La Giara*, has already been produced, having had its world premiere at the Theatre des Champs Elysees in Paris, November 19, 1924. It formed part of the program of the Swedish Ballet performance, and was acclaimed the outstanding achievement, so far, of Casella's creative genius. The other works are a *Partita*, dedicated to Mrs. F. S. Coolidge, which is scored for piano, oboe, three clarinets, three trumpets, percussion and strings, and a *Concerto Romano* with the unusual combination of organ, three trumpets, three trombones, percussion and strings.

In his forthcoming American tour, Mr. Casella will be heard extensively in piano recitals and with orchestra, featuring some of his own compositions.

Mannes School Operatic Concert

Of the four operas from which excerpts will be given at the operatic concert of the David Mannes Music School in Aeolian Hall, March 17, Gluck's *Orpheus* will have the fullest rendition. Twelve selections from the second and third acts will be given by Sonia Essin, Ethel Aaron, the chorus and orchestra. Janet Mabon and Richard Koch will sing selections from *The Barber of Seville*, and an ensemble including Sarah Bodine, Evelyn Frank, Edith Klein and Angelo di Palma will give parts of Bellini's *Norma*. For the excerpts from *Sonnambula*, Mabel Murphy is cast as Amina, Miss Aaron as Lisa, Miss Mabon as Teresa, Hilary Parry as Elvino and Mr. Koch as the Count. Giulio Silva, who is to direct the performance, joined the faculty of the school four years ago, coming from his post as Maestro di Canto at the Royal Academy of St. Cecilia in Rome. He conducted operatic performances in Italy for

some years. Books of his authorship on singing have been published in English and Italian.

A second Aeolian Hall concert will be given by students of the school in April, when instrumental soloists and the string orchestra will be heard.

Jessie Deppen's New Song

Chappell-Harms, Inc., introduced a song to this country, *Roses of Picardy*, by Haydn Wood, and it will be many a year before one will cease to hear this lovely number sung everywhere. This same house has now acquired Jessie L. Deppen's new number, *In the Garden of Tomorrow*, and from all appearances it is going the same way as did *Roses of Picardy*. Not only has she written an effective number musically, but also the words are sympathetic and easy to sing. Aside from being a very clever musician, Miss Deppen is perhaps one of the best known women in the musical



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world, especially from the dealers' viewpoint. For many years she was connected with various publishing houses, where her charming personality and great ability not only as a business woman but also musician won for her a host of admiring friends. It is indeed gratifying to know that these various connections of hers have only enhanced the interest in her new number. Not only can *In the Garden of Tomorrow* be used as a concert and recital number, but its arrangement for dancing will also meet the popular appeal.

Mrs. Daniel Holds Vocal Theory Classes

Edna Bishop Daniel is continuing her vocal theory classes on Thursdays at her studio in Washington, D. C. One of her recent subjects was *Voice Is Air Waves*, in which Mrs. Daniel stated that "Two things are essential to correct voice production—non-interference with the vibrator (vocal chords) and full application of resonance." Following the lecture each student sang before the class and received criticism for the benefit of all pupils assembled.

Montreal News

Montreal, Canada, February 15.—Robert Imandt, a new violinist to Montreal, gave a recital in the Windsor Hall, on the evening of January 12, to an audience that appreciated his beautiful playing and also the accompaniment of Raymond Baumann. This was under the direction of Bogue-Laberge of New York and Montreal.

A cablegram has been received from Paris by the family of Sarah Fischer, a Canadian soprano, saying that she has signed an engagement to sing at the Opera Comique next season.

On the afternoon of February 3, in Jesuit's Hall, an interesting lecture and concert combined was given by Alfred Cortot for a large gathering of Sisters from the city and surrounding districts, accompanied by their pupils.

Rarely has a young pianist received such praise here as Gitta Gradova, who gave a recital at the Ritz-Carlton on January 22. Many had come to hear her who were friends of her teacher, Dianne Lavoie Hertz, who for several years resided and studied in Montreal before she went to Chicago. Miss Gradova's program was well rendered, especially her numbers by Scriabine, Brahms and Moussorgsky.

Ellen Ballon, a Montrealer and an exceptionally fine young pianist, gave a recital at the Windsor Hall to a large audience on January 14, under the management of Evelyn Boyce, Ltd. Miss Ballon received several bouquets of flowers.

A violin recital, given at the Ritz-Carlton on February 3 by Annette Lasalle who has lately returned from studying in Paris, was greatly appreciated. Her playing is admirable and of much promise.

Harold Morris, pianist, who gave a recital at the Ritz-Carlton on January 26, was greatly appreciated.

The organ recital by Charles Courbois, at the St. Jean Baptiste Church on February 2, was greatly enjoyed.

A splendid Montreal soprano, Mrs. Harold Mills, pupil of Max Panteleieff, went to Moncton, N. B., to fill an engagement for broadcasting to Scotland by the Canadian Northern Railway on the evening of February 3. The European manager of the C. N. R. cabled appreciation of its caliber.

Mariette Gauthier, pianist and a former pupil of the McGill Conservatorium of Music, gave a recital in the Ritz-Carlton Hotel on the evening of January 21. Miss Gauthier has studied in New York for two years with Herman Wasserman, and later in Paris with Robert Lortot for two years. Her concert was well attended.

Jean Goulet's choir, the Association of Montreal's Singers, gave Mendelssohn's *Elijah* at the St. Denis Theater the last week of January. It was a great success. The principal soloists were Mmes. Lariere and Brault; Marie Rose Descares; Armand Gauthier, baritone, and Roldolphe Plamondon, the Canadian tenor, who is an exceptional singer of oratorio.

Rarely has an unknown singer to Montreal pleased his audience here as Fernand Francel from the Opera Comique of Paris at the concerts he gave at the Orpheum Theater, on January 25 and February 8. His programs were made up mostly of French modern songs admirably interpreted. Mme. Fernet was an excellent accompanist. Bogue-Laberge, of New York and Montreal, were the managers.

Earle Spicer, Canadian baritone who is well known in Europe, and George Chachavadze, who accompanied him at the piano and who gave a few solos, made their first appearance in Montreal in a joint concert at the Ritz-Carlton, February 12.

A benefit concert for the Tuberculous Veterans' Association was given on the evening of January 28 in the ballroom of the Mount Royal Hotel. Those taking part were Jean Grant, contralto; Florence Hood, violinist; Arch Taylor, tenor, and George M. Brewer, pianist.

In the City Hall at St. Lambert, on the evening of January 13, an interesting program of opera selections was rendered by Mrs. Harold Mills, soprano; Max Panteleieff, baritone, and Olga Guilearoff, pianist.

A fine program was given by George M. Brewer, organist, at the Church of the Messiah on the evening of January 18.

On the evening of January 22 the Montreal Center of the Canadian College of Organists gave a recital in the Church of St. James the Apostle. The organists playing were Dr. A. B. Whitehead, George M. Brewer and J. S. F. Martin. Florence Hood, violinist, played *Sarabande* by Geminani.

Mary Izzard, Montreal violinist, returned lately from the Pacific Coast where she gave a joint recital with Gertrude Huntly Green, a Canadian pianist, in Victoria, B. C. Miss Izzard also played in Vancouver for the Music Club.

At Jacoby's studio a private musicale by pupils of Olga Guilearoff was given on the afternoon of February 8. Those taking part were Dorothy Speyer, Dolly Upton, Elliott Lozoff, Sydel Radovsky, Milton Pierce, Mary Reider, Dorothy Marks, Gladys Glickman, Mabel Corn, Bluma Sand and Anna Kramer.

On February 7 a musical evening was held at Jacoby's studio when Max Panteleieff sang several Russian songs. Olga Guilearoff was his accompanist and also played a solo. Mae Lightstone, soprano, sang. A newcomer to Montreal, George Bétournay, a young baritone from Winnipeg, pupil of Salvatore Issaurel, revealed a voice of great promise. Miss McLaughlin accompanied him at the piano.

The musicales at the Windsor Hotel on Saturday afternoons continue to be well patronized. On two successive Saturdays, besides the trio composed of Harry Salter, violinist; Raoul Duquette, cellist, and Mr. Litman, pianist, who are always well appreciated, George M. Bétournay, baritone, sang numbers by Bizet and Diaz. M. J. M.



GALLI-CURCI

FRANTZ PROSCHOWSKY

Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

THE AMBASSADOR—NEW YORK

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

AMELITA GALLI-CURCI.

February 23, 1923.

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North Shore Festival Programs

For the North Shore Festival of 1925, at Patten Gymnasium, Evanston, Ill., Manager Carl D. Kinsey has arranged most interesting programs and has engaged the best artists available. The entire week of May 25 will be consumed by the festival concerts, beginning with The Creation on Monday evening, sung by a grand chorus of one thousand singers; the A Capella Choir, with the assistance of Florence Macbeth, soprano; Arthur Kraft, tenor, and Elliott Shaw, bass, as soloists, and the Chicago Symphony Orchestra. Tuesday, May 26, will be the first Artists' Night, the attractions being the appearance of Rosa Ponselle, soprano, and Lawrence Tibbett, baritone, of the Metropolitan Opera, and Percy Grainger as guest conductor. The orchestra will give first hearing to Grainger's English Dance under the composer's direction. The balance of the program will be conducted by Frederick Stock.

A second Artists' Night is announced for Wednesday evening, May 27. The soloists, with the Chicago Symphony Orchestra, under Stock, will be Tamaki Miura, Japanese soprano, and Mario Chamlee, tenor. Each will sing several operatic arias and join forces in the duet, Damm ch'il Baci, from Puccini's Butterfly.

The fourth concert, Thursday evening, will be devoted to the rendition of Horatio Parker's St. Christopher by the festival chorus of 600 singers, the Chicago Symphony Orchestra, and Marie Sundelius, soprano; Theo. Karle, tenor; Loyal Philips Shawe, baritone; William Gustafson, bass, and a boy soprano to be announced later.

The orchestral composition contest for the \$1,000 prize offered annually by the Chicago North Shore Festival Association will be held on Friday evening, May 29. The program for this evening will comprise five works selected by the judges from the eighty-four submitted by competitors for the prize, from which the judges will choose the winning composition. The A Capella Choir will sing while the judges—Percy Grainger, Richard Hazeman and Charles M. Loeffler—are making their decision.

At the Young People's Matinee, Saturday, May 30, Flo-tow's Martha will be sung in English and in costume with the following cast: Florence Macbeth (Martha), Gladys Swarthout (Nancy), Ernest Davis (Lionel), Herbert Gould (Plunkett) and Vittorio Trevisan (Tristan). The children's chorus of 1,500 voices and the Chicago Symphony Orchestra will assist.

The sixth concert, Saturday evening, May 30, will bring the festival to a close. The Soloists for this night will be Tito Schipa, tenor, and Percy Grainger, pianist. At this concert the composition selected the previous evening as the prize-winner of the competition will receive its first public performance.

Experimental Company Gives Opera

The Experimental Company presented *Barbiere di Siviglia* at the Star Casino at East 107th Street on Sunday evening, March 8. An admirable cast of singers interpreted the various roles as follows: Maria Varnay, Rosina; E. La Puma, Berta; Giuseppe Reschiglian, Conte d'Almaviva; Alberto Terrasi, Figaro; Spartero Palazzi, Don Basilio; Giuseppe

La Puma, Don Bartolo; Amedeo Baldi, Fiorello. A selected orchestra and chorus was conducted by G. Simone. The baritone, Adamo Gregoretti, was general director.

Composition Classes

The Ellison-White Conservatory of Portland, Oregon, announces that Frank Patterson will hold classes there during the summer session from June 18 to August 1. Mr. Patterson is the composer of the opera which is to be sung by Marie Rappold, Forrest Lamont and Lawrence Tibbett, assisted by a large chorus and ballet, and an orchestra under the direction of Walter Henry Rothwell, during the Biennial Convention of the National Federation of Music Clubs early in June. Mr. Patterson is also the author of *The Perfect Modernist* (John Church Co.), a book of modern harmony; *Practical Instrumentation* (G. Schirmer), and *How to Write a Good Tune* (G. Schirmer). All three books are strictly scientific and offer entirely new theories and practical, simplified, methods of composing or arranging music. Mr. Patterson is also Associate Editor of the *MUSICAL COURIER*, and during his sojourn on the Pacific Coast will contribute articles and editorials to the paper dealing with events and conditions on the coast. He will reach Portland early in June.

Mayor's Committee Meets for Free Open Air Opera

Under the chairmanship of Chamberlain Philip Berolzheimer, on March 7, at the Hotel Waldorf-Astoria, the Mayor's Committee on Music held a dinner and meeting for the purpose of deciding definitely the details of the municipal free open air opera performances to be given next summer, and also regarding a special series of the Mayor Hylan's People's Concerts, to be held under the jurisdiction of the Mayor's Committee on Music. These concerts, the result of the request of the Mayor, are further sponsored by the Park Board. The series will be supported this year by a special appropriation of \$50,000, which has been allowed in the annual budget by the Board of Estimate and Apportionment.

John Coates Coming to America

England's eminent lieder singer, John Coates, will make his American debut in a recital of Shakespeare's Songs at the Town Hall, New York, April 23 (the date of Shakespeare's birth). A master of style, a vocal technician, he has had wide experience in oratorio and opera—in fact, his name is everywhere associated with the Dream of Gerontius, and in opera the role of Lohengrin he has made distinctly his own. His career is an example of the great importance of opera in the training of singers. He has the power to create the atmosphere of the song, and to stir the imagination of his audience. Mr. Coates is appearing in America under the management of Loudon Charlton.

N. Y. State Young Artists' Contest Winners

The Young Artists' Contests, conducted by the New York Federation of Music Clubs, were held at the Wanamaker Auditorium, New York City, February 25 and 26.

Mr. WILLIAM A. C. ZERFFI

Announces

that he will give a lecture on

VOICE PRODUCTION

in his studio at 309 West 78th Street
New York

on

Monday Eve., March 23 at 8:30 P.M.

This lecture will be open to the general public and a cordial invitation is extended to all those who are interested in this subject.

Etta Hamilton Morris, in charge of the contests, announces that Eva L. La Pierre, lyric soprano, of New York City, was the winner in the class for women's voices, and Walter H. Preston, of Brooklyn, baritone, in that for men. Bernard Knudsen, of Brooklyn, was the only contestant in violin and in the opinion of the three judges was considered to be of sufficient talent to represent New York State in the District Contest. George MacNabb, of Rochester, was the winner for piano.

These young artists are now eligible for competition in the Liberty District Contest, comprising the states of Pennsylvania, New Jersey and New York.

Zuro to Direct Free Municipal Opera

Greater New York will have its first season of free open air opera at Ebbet's Field, Brooklyn, from July 27 to August 12, Mayor Hylan announces through the city chamberlain, Philip Berolzheimer, who is also chairman of the Mayor's Committee of Music, under whose auspices the performances will be given. Josiah Zuro, member of the committee, and prominent in musical circles as the conductor of the Sunday Symphonic Society and the director of the Zuro Opera Company, has been selected to direct the entire production.

Regneas-Hubbard-Godillot Broadcast March 15

Joseph Regneas has arranged (for the McCall Mission) to broadcast through WJZ on Sunday evening, March 15, beginning at eight o'clock, solos, duets and trios, sung by Louise Hubbard, Alice Godillot and Sara Anderson-Regneas, with Marion Carley at the piano.

KATHLEEN HART BIBB

Soprano

Comment of New York Critics Upon Her Recital At Aeolian Hall
February 24, 1925:

"Mrs. Kathleen Hart Bibb, decidedly attractive in appearance, is the possessor of a very pleasing and well trained soprano voice and most notable intelligence and musical feeling. Her diction and interpretation were especially good in the German group. She was warmly received by her audience and heartily applauded throughout the program. Repetitions and extra numbers were demanded."—*Staatszeitung*, February 25.

"The only recital of the afternoon was a program of songs given by Kathleen Hart Bibb, who has a pleasing and flexible soprano voice which she uses with intelligence and good taste."—*The World*, February 25.

"Her voice was a pleasant one . . . her tones were fresh, clear, well controlled and used with effect in her lyrics."—*The Sun*, February 25.

Kathleen Bibb in Recital.

An attractive stage presence, a charming delivery and a fresh, tuneful soprano, assured the success of Kathleen Hart Bibb's recital at Aeolian Hall yesterday afternoon. She began with an interesting air from Bach's cantata, "Weichet nur," with an oboe obbligato by Felix Santangelo; this was followed by a vocalization of a Bach "Alleluia," which was sung with good effect. The German group was sung with musical intelligence and emotion and a pleasing variety of expression. "Knabe und Veilchen," by Ehrich Wolff, was repeated and Hugo Wolf's "Waldmädchen" resulted in recalls, flowers and an encore. Miss Bibb's production and vocal style was well suited to the French songs; she brought out the atmospheric beauty of Debussy's "Il pleure dans mon coeur" and displayed anew the purity of her intonation in a "Chanson d'amour" by Hué. The final group in English won a repetition of Vito Moscato's "My Love O'er the Water" and applause for a "Persian Love Song," by Frank Bibb, who also officiated as accompanist during the recital.—*New York Times*, Feb. 25, 1925.

"The musical Bibbs—Kathleen Hart, soprano, and Frank, pianist, shared an attractive program at Aeolian Hall yesterday afternoon. Both musicians have long and honorable records in New York. Mrs. Bibb possesses a voice of lovely quality that easily responds to the moods and meanings of her songs. Mr. Bibb is a gifted and finished pianist whose solo work and accompaniments have earned for him many admirers."—*N. Y. American*, February 25.

"Mrs. Bibb sings with agreeable style, expression and feeling and her lower voice is warm and appealing."—*Evening World*, February 25.

"Kathleen Hart Bibb, soprano, proved to be a singer of ability in a recital at Aeolian Hall yesterday afternoon, with Frank Bibb, her brother-in-law, as the assisting pianist. Mrs. Bibb's voice was of considerable volume and very satisfactory quality, generally fluent and clear in tone. She showed interpretative skill in her singing, bringing out a varied range of feeling."—*Herald Tribune*, February 25.

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DANIEL MAYER

Aeolian Hall, New York



97 Performances

from
OCTOBER, 1924-JULY, 1925

GRAINGER

- October 22d—Victoria, B. C.
" 24th—Tacoma, Wash.
" 27th—Seattle, Wash.
" 29th—Corvallis, Wash.
" 30th—Butte, Mont.
November 1st—Spokane, Wash.
3rd—Spokane, Wash.
(Compositional Concert)
" 5th—Portland, Ore.
(with orchestra)
" 10th—San Francisco, Cal.
(with orchestra)
" 12th—San Jose, Cal.
" 13th—Fresno, Cal.
" 14th—Bakersfield, Cal.
" 15th—San Diego, Cal.
" 17th—Claremont, Cal.
" 18th—Los Angeles, Cal.
" 21st—El Paso, Texas
" 24th—Tulsa, Okla.
" 27th—Detroit, Mich.
" 28th—Detroit, Mich.
(With Orchestra, Soloist and Guest Cond.)
" 30th—Chicago, Ill.
December 1st—Elkhart, Ind.
" 2d—Marshalltown, Iowa
" 3rd—St. Paul, Minn.
(with orchestra)
" 4th—Minneapolis, Minn.
(with orchestra)
" 8th—Dubuque, Iowa
" 11th—Mexico, Mo.
" 17th—Godfrey, Ill.
January 5th—New York City
" 10th—Boston, Mass.
" 12th—Burlington, Vt.
" 13th—Glens Falls, N. Y.
" 14th—Rutland, Vt.
" 15th—Greenfield, Mass.
" 18th—Boston, Mass.
(Cond. program of Grainger compositions)
" 19th—Philadelphia, Pa. (Fox Theatre)
" 20th—Philadelphia, Pa. (Fox Theatre)
" 21st—Philadelphia, Pa. (Fox Theatre)
" 22d—Philadelphia, Pa. (Fox Theatre)
" 23rd—Philadelphia, Pa. (Fox Theatre)
" 24th—Philadelphia, Pa. (Fox Theatre)
(Four appearances daily Playing and Conducting)
" 27th—New York City
(with orchestra)
" 28th—Buffalo, New York
" 30th—Hartford, Conn.
February 3rd—Lexington, Ky.
" 6th—Princeton, N. J.
" 8th—Fall River, Mass.
" 9th—New York City
(Beethoven Concert)
" 12th—Washington, D. C.
(at White House)
" 15th—New York City
(with orchestra)
" 16th—Passaic, N. J.
" 20th—St. Louis, Mo.
" 21st—St. Louis, Mo.
(with orchestra)
" 27th—Sherman, Texas
March 3rd—Palm Beach, Fla.
" 12th—Springfield, Mass.
" 15th—Providence, R. I.
" 18th—Johnstown, Pa.
(Aft. and Eve)
" 19th—Meadville, Pa.
" 20th—Pittsburgh, Pa.
" 22d—Bridgeport, Conn.
" 25th—Battle Creek, Mich.
" 26th—Muskegon, Mich.
" 27th—Albion, Mich.
" 30th—Kokomo, Ind.
April 1st—Madison, Wis.
" 2nd—Urbana, Ill.
" 8th—Cincinnati, Ohio
" 21st—White Plains, N. Y.
" 24th—Maplewood, N. J.
" 26th—New York City
(Little Theatre, Room-Music Concert)
May 3rd—New York City
(Little Theatre, Room-Music Concert)
" 6th—Newark, New Jersey
(Festival)
" 14th—Schenectady, N. Y.
" 22d—Keene, N. H.
(Festival)
" 26th—Evanston, Ill.
(Festival Cond.)
" 30th—Evanston, Ill.
(Festival Soloist)
July 2d—Chicago, Ill.
" 16th—Chicago, Ill.
(Lecture recital)

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FROM BACH TO BERLIN—AND BACK AGAIN

By H. O. Osgood

[In last week's issue of the *MUSICAL COURIER*, March 5, the author of this present article told of a recent trip to Ames, Iowa, where he gave an informal talk at the Iowa State College with the above subject, explaining that he had chosen it because Bach would not be mentioned at all and even less said about Berlin. Mr. Osgood's talk, also delivered before the School Music Teachers' Association of New York on February 16, consisted of a series of anecdotes, mostly of persons and happenings he has encountered or known of in his long career in the musical world here and abroad. It is too long to reproduce in its entirety, but the selection printed gives an idea of its character. Mr. Osgood has already been engaged to deliver it before a number of different musical organizations and clubs next season.—The Editor.]

I well recall the first "grand opera" with foreign artists I saw. It was Lohengrin at the Boston Theater, in the days when the Metropolitan used to visit the Hub, and also my introduction to Wagner on the stage. Richard disappointed me that night. It was sad to discover that the two Preludes, Elsa's Dream, the Farewell to the Swan and the Bridal Chorus took up so little time—the rest of the opera so much. Most of that rest seemed long and tiresome—and it still does. It was a performance without incident, except for six persons sitting at my left, over whose feet, in order not to miss the 11:26 P.M. train, Eastern Division, Boston and Maine, I had to galumph just as Elsa's curiosity got the better of her in the bridal chamber.

There was, however, about that time a Metropolitan Lohengrin in Boston that did not lack for incident. The tenor—I forget who it was—ended the first act so hoarse he literally could not sing another note. What was to be done? There were gutturals galore and much pulling of hair. Then somebody remembered that tenor, by name Baron Berthald, once known in Wagnerian opera in Germany, was a member of the operatic repertory company at the Castle Square Theater. Telephone.

Yes, the Castle Square would lend Herr Berthald to the Metropolitan, though at the moment he was on the stage singing some other role—in English—and the Metropolitan would have to wait until the end of the act. Frantic activity at both theaters. At the Boston the dumb Lohengrin's costume was stripped off him. An assistant stage manager flung it over his arm, jumped into a hack—it was before the day of taxis—and dashed off to Castle Square Theater. Herr Berthald had just come off. Out of his costume he hustled, donning Lohengrin's regalia piece by piece in the hack as it whipped back to the Boston, while at the Castle Square his understudy made ready to go on.

Owing to the heavy sets (and also to the, as a rule, heavy singers) the waits between acts are long in Lohengrin. Besides, Lohengrin himself is not called on to appear at his wedding until well along toward the end of the second act, so Herr Berthald had quite a little time to look through a score he had not sung for several years. There is nothing in the world more freaky and full of impossibilities than the average opera libretto. So audiences have been trained not to mind a little thing like Lohengrin changing his entire personality between acts. That Boston audience certainly would not mind it that night and I'll bet that half the audience would not have noticed the difference if the management had not taken pains to announce it.

MIMI BREAKS UNDER THE STRAIN

And that recalls another operatic incident that I witnessed in the early days in Boston, at the Park Theater, when Henry Russell was there with his San Carlo Company. This was before Fortune Gallo adopted the name for his organization and made it known all over North America. Alice Nielsen was Mimi and the late Florenzo Constantino sang Rodolfo. At the very end of the opera when Rodolfo, realizing at last that Mimi has died, utters the heart-rending cries of despair, Constantino added realism to the scene by throwing himself in agonized abandonment across the body of his dead love. Now tenors, you know, are seldom light by nature, nor was Constantino light among tenors. When his one hundred and eighty or more pounds struck its old wooden frame, Mimi's bed gave up the ghost. It broke clean and sank to the stage in the middle, the head and foot boards cocked drunkenly toward one another. Alice Nielsen lay there like a V, her head at one end and her feet at the other. With astonishing self-possession she never twitched a muscle, not even a lip. What's more, the audience had been so impressed with the really moving performance of the scene, that there was not a single note of laughter until after the curtain. Only a month or two ago I recalled the incident to Miss Nielsen, who hardly looks a day older now than she did those twenty years ago, and still has that lovely, sympathetic voice.

"How you ever kept from laughing in that ridiculous situation is more than I understand," said I. "I've admired your fortitude ever since."

"Laughing!" she exclaimed. "Laughing! That's the last thing I wanted to do. Constantino did it on purpose, for a practical joke. I was so mad I could have bitten him. I believe I should have if I could have reached him. Laugh, indeed! I never forgive him."

"MAID-OF-ALL-WORK"

It was a considerable number of years later that I came to be a member of the personnel of the—then—Royal Opera in Munich. I was a "volunteer chorrepetitor." There's more sound than anything else to that title. "Voluntar means that you work for glory and the chance to see from behind how opera is operated. "Chorrepetitor," as far as opera goes, means "maid-of-all-work," or still better, "maid-of-any-work."

The first thing that I had to do was to go and make my bow to the boss, the Intendant, as he is called, in this case a snuffy, self-important little man with exalted ideas of his own ability. I went into his ante-room one morning about eleven o'clock, accompanied by the German-American friend who had stood sponsor to me and got one of the shocks of my life. It was eleven o'clock in the morning, remember—and there was a man in full evening dress, swallow-tail, white tie, even white kid gloves.

"What's the matter with him?" I demanded. "Nothing," answered my chaperone. "He's just waiting to see the Intendant. By the way," he added; "you'd better tell him that the trunk with your dress clothes hasn't arrived yet."

"Now listen," said I, "if anybody's going to tell lies in German you're the one. I don't even know enough of the language yet to tell the truth in it."

My first bit of work was not assigned to me until I had

been allowed a month or two in which to hang around and familiarize myself with people and things. Then it was conveyed to me that I was to descend into the orchestra pit and perform upon a Glockenspiel, as called for by Dr. Richard Strauss in the score of Salome. Great was my relief to find that the Munich Glockenspiel was not played on dashingly with little hammers in the manner of other Glockenspiele I had known, but operated by means of a curtailed piano keyboard. (This instrument may be described as a metal edition of the wooden xylophone, beloved of vaudeville musicians.)

SILVER GLOCKENSPIEL

Playing the Glockenspiel in Salome is an occupation I can recommend to anyone of sedentary habits and a placid disposition. It is not violent exercise. You sit there with the orchestra and read along for seventy-five pages or so in the piano score until somebody on the stage sings, "The moon is like a silver bowl tonight—" or similar words. Then you raise your right hand gently and perform a little phrase of seven notes—tinkle, tinkle. That's the silver.

Later on, to be sure, in the famous dance and again at the very end, there comes a chance to assault the machine quite violently with both hands at once, though as all the rest of a great orchestra is scraping, blowing and pounding its hardest at the same moment, it is difficult to achieve any prominence, even at that. You bank the keys with all the strength you have, however, in the hope of getting even with the fourth horn. The fourth horn sits right beside you in the crowded pit. After a Salome evening spent in the immediate vicinity of the fourth horn, you have no further fear of Gabriel's loudly touted (and tooted) trumpet. You know you will sleep on undisturbed when its momentous blast sounds.

My first Salome performance was very modest. If anybody heard the Glockenspiel that evening it was not my fault. He must have been sitting nearer me than the conductor, for I took the utmost pains not to play loud enough to capture that gentleman's attention. In later performances I acquired confidence to a marked degree and tinkled away bravely, without fear or shame. In fact, I still claim the Salome Open Glockenspiel Championship and stand ready to meet all comers. I have tinkled through Salome under many different conductors, including Felix Mottl and once under the baton of Richard Strauss himself, escaping without a single glance of caution or a word of rebuke.

In fact, though I never got as much as an encouraging pat on the shoulder, I am sure my manipulation of the instrument attracted attention in high quarters, for when Strauss' Elektra came along, I was again assigned to the Glockenspiel. Elektra is a better opera for the Glockenspieler than Salome. He is not seated so close to the fourth horn. In the intricate Elektra score, even the triangle requires the loving attention of one man all for itself; at least R. S., having no union wages to pay, insisted on one when we played it under him in Munich. And it was the triangle player who was my side partner in the orchestra.

To be sure, a triangle industriously whanged, can make as much noise as a fourth horn or a horn of any other number, but the whanger's strength gives out long before a horn blower loses his wind, beside which good Dr. Strauss has given the triangler mercifully little to do. Furthermore my loud passages and his generally came together, so that if he triangled me deaf, I glockenspielerd him likewise.

The only unfortunate thing was that the triangle man was a fellow-countryman. We Americans are often too energetic. A German would have taken that triangle more calmly.



ERMINIA LIGOTTI,

Italo-American soprano, whose successful Town Hall (New York) recital of February 26 brought her commendation from all critics. She has also appeared with prominent opera companies, singing the leading role in *Madame Butterfly*, *Pagliacci* and *Böhme*.

ALL-AMERICAN CAST IN PERFORMANCE OF AIDA IN WASHINGTON, D. C.

Peralta and Gordon Well Received—John Charles Thomas and Hunter Kimball Make Operatic Debuts—Brilliant and Enthusiastic Audience Greets Production—
Edouard Albion the Director and Jacques Samassoud the Conductor

Washington, D. C., March 4.—The second performance of the season of the Washington Opera Company, given on March 3 at the Auditorium, provided a very suitable means for the exploiting of national talent, in that the cast was entirely composed of American vocalists. Director Edouard Albion chose Verdi's Aida for the work of the occasion. A large and select audience, headed by President and Mrs. Coolidge, together with many members of the official and diplomatic set of the National Capital, greeted the production with evident interest and enthusiasm.

The name part was assigned to Frances Peralta, who was thrillingly dramatic in her delineation of the role and drew eager applause for her singing of the Ritorna Vincitor and O Patria Mia. Her duet with Jeanne Gordon, the Amneris, in the second act and in the closing scene of the opera with Radames (Hunter Kimball) were excellent in every detail.

Miss Gordon likewise gained great favor with the local public by the splendid singing she did during the evening. She possessed all the haughtiness necessary for a princess of the royal blood and still evinced sufficient of the human to make the contrast a good one. Her vocalism was colored accordingly and needs no comment save of the highest.

John Charles Thomas, appearing for the first time in any operatic role, was the Amonasro of the cast. He is at home behind the footlights. There were sincerity and earnestness in all that he did and he unquestionably will be an asset to the musical drama.

The tenor lead, given to Hunter Kimball, was another auspicious debut. Mr. Kimball is quite young and shows rare promise. He had moments of hesitancy, but deported himself most satisfactorily throughout, singing and acting in due accord with proper tradition.

The Ramphis of Charles Trowbridge Tittmann was surpassingly fine, his voice seldom sounding better. After listening to his sonorous organ in the various passages listed for it one greatly regrets the basso has not made opera his forte.

Albert Sheffermann, Lawrence Lee and Rose Pollio took care of the parts of the king, the messenger and the priestess, all of whom were well fitted and capable. The chorus deserves particular praise for the unity, volume and quality shown in the sundry scenes. A ballet proved interesting, the specialty by Paul Tchernikoff and Elizabeth Bowman eliciting much applause.

Jacques Samassoud conducted the orchestra in a suitable manner, extracting a great deal of beauty from the

score, though occasionally allowing his brasses too much freedom of tonal volume.
T. F. G.

Dickinson Historical Lecture-Recital

Clarence Dickinson's third lecture-recital in the historical series at Union Theological Seminary had for its subject the Social Development of Music. The lecturer said that he meant to indicate music which had little or no significance in the development of the art formally or scientifically, but which had its origin in social conditions, and finds its justification in the sense of social satisfaction and well-being it creates. In this class he included first of all minstrelsy, illustrated by the singing of the ancient English Battle of Agincourt, 1415, and a lilting Welsh Bard's Song, sung by the excellent male chorus of the Seminary, which, later, sang the Song of the Volga Boatmen, and the Pilgrims' Chorus (Tannhäuser).

Frederic Baer, baritone, sang a thirteenth century Troubadour Song, It Was in May, with harp accompaniment by Marie Miller, who followed it with the quaint set of dances on the theme, written on the cover pages of the ancient manuscript. She also contributed to the program Air and Variations (Haydn), and Melody (Rubinstein), which she played with her accustomed grace and attractiveness. Frederic Baer's great beauty of voice and highly dramatic interpretation made Schubert's Erlkönig, one of the high points of the afternoon; his fine humor in Lord Berners' Tom Filuter and His Man was irresistible and the whole audience responded with a spontaneous chuckle of amusement.

A newcomer to New York this season, Helen Riddell, in Anne Boleyn's Prison Song and the aria Ah! Fors e Lui (Traviata), revealed a lovely quality of voice, refreshing purity of tone, with fluency and finish of style. Of the



ELIZABETH ROTHWELL

Mrs. Rothwell recently returned from Europe after a series of recitals in Austrian and German cities which brought her some very extraordinary critical praise. Mrs. Rothwell, who won her first success here as a prima donna of the Savage Grand Opera Company, is planning to resume an active concert career here. (Haven photo.)

organ numbers, Nimrod and Dorabella from the Enigma Variations (Elgar), were full of charm, while the overture to Richard Wagner's Tannhäuser was played in truly superb manner.

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So this is the last lap of the musical season of 1924-25!

Richard Strauss is definitely out of the Vienna Staatsoper. Time was when the lovely Austrian capital was really the center of music in Europe.

Score another one for America and Flo Ziegfeld, Esq.! They are giving a revival of Franz Lehar's Merry Widow in Paris—in French, of course—and it is Mary Lewis, a former Follies beauty, who has been chosen to sing the title role.

The Münchner Zeitung, a chauvinistic and temperamental paper, lost its senses in anger over Felix Weingartner (who dedicated his new fifth symphony "to the English nation") and bewails this action as "a deplorable sign for the growing international spirit within Germany." The man is certainly right. There are still hundreds of thousands of broad-minded Germans who appreciate the value of Internationalism in art. And Felix Weingartner must be congratulated on being one of them.

Miguel Fleta, the young Spanish tenor, who has made such a hit at the Metropolitan Opera in the two seasons he has sung there, is now in his native Spain and had the honor on the evening of March 3 of singing Don Jose in the gala performance of Carmen given in the Royal Opera, Madrid, in commemoration of the fiftieth birthday of the opera, first presented at the Opera Comique on March 3, 1875. Mr. Fleta won a genuine ovation from the audience, which included King Alfonso and Queen Victoria, the Infantes of Spain, members of the military directorate and of the diplomatic corps and other prominent personages.

The British National Opera Company, headed a while ago for Manchester on a return engagement, sent out reply post cards to all its earlier patrons on record, asking them to suggest a repertory. 1,320 replies were received and the choice was as follows: Die Meistersinger, 246; Tristan and Isolde, 189; Aida, 180; Siegfried, 136; The Magic Flute, 102; Carmen, 89; Tannhäuser, 68; Madame Butterfly, 66; Rigoletto, 62; Il Trovatore, 54; Cavalleria Rusticana and Pagliacci, 37; Samson and Delilah, 36; Faust, 31; Tales of Hoffman, 24. It appears that there are an unusual number of music lovers of discernment and taste in Manchester. A musician, arrang-

ing the list according to actual value of the music, would change it very slightly.

Frederick Stock a short time ago devised a new kind of a program, a unified program, in this particular case a program of cities. He played Delius' Paris, Elgar's overture, Cockaigne, and the Vaughan Williams London Symphony, a program interesting in itself and still more interesting as a suggestion for other unified programs.

Giovanni Martinelli has been thoroughly convinced that there are hundreds, even thousands, of people in New York who are very fond of him, not only as an artist but also as a man. The welcome that he got last Thursday evening when he reappeared on the Metropolitan stage, after an illness that kept him away for three months, was one which must have—and did—warm his heart to its very depths. There were repeated demonstrations of warmth and intensity such as have been seen only in rare moments within the walls of the Metropolitan. What is still better, the long siege appears to have done him no harm. His superb voice never sounded better and it was under as perfect command as before.

European opera directors, looking for something to revive, call upon time to turn its hand backward. Hamburg trots out the young Richard Wagner's extremely early opera, Die Feen. In itself the work is scarcely one to entertain, but it is interesting as showing how far the human mind can develop after the age of twenty-two years to be able to produce such scores as Die Meistersinger, Tristan and The Ring. At the Monnaie, Brussels, they have just brushed up Spontani's La Vestale, which, rumor says, is to be done at the Metropolitan next season. Our correspondent writes: "Revelations of the emotional expressions of a time already remote from ours are not without surprises. In the case of La Vestale they are mild."

VALENTINE'S DAY

They still take their music very, very seriously in Vienna; also their politics. According to a Berlin paper, February 14, St. Valentine's Day, was celebrated in the Austrian capital by two jolly musical messes. At a public rehearsal of the veteran Philharmonic Orchestra, whose conductor had ventured, by way of exception, to put something very modern on the program, there was a stormy demonstration against atonal music. In the evening, at the Staatsoper, Eric Korngold appeared for the first time in a long while to direct his own opera, Violanta, since Richard Strauss during the latter part of his régime had excluded the young man and his works from the house. As soon as Korngold appeared there was a storm of hissing by upstairs friends of Strauss and a storm of applause from downstairs friends of Korngold. Finally, after the curtain had been held for about five minutes, old General Public himself, by persistent calls for silence, succeeded in getting the best of both factions and the opera proceeded without further disturbance. The moderate minded police selected only five persons during the evening as "good morning, Judge," subjects.

GLEEFUL

A great many young men (including the son of President Coolidge) from a great many different colleges (fourteen, to be exact) lifted up their voices in Carnegie Hall on Saturday evening, March 7. And when all the tumult and the shouting, and the fine quiet singing, too, were over, good old Yale had been proclaimed the champion glee club of the year, with 249.6 points out of a possible 300. Princeton was a close second and Dartmouth an even closer third, while the University of Missouri, the first western club to enter one of these contests, was fourth. Yale's win was a repeat of last year and gives her two laps on the cup, on which Harvard (how are the mighty fallen!) and Dartmouth each have one lap. Each club sang a selected number, the prize song (an Elizabethan madrigal, Come Again, Sweet Love, by John Dowland) and its own college song. An encouraging sign is the fact that each year there is getting to be less and less difference between the singing of the clubs. The standard is high, and more and more colleges are measuring very close to it. This contest witnessed the first entry of a western club, which had won a similar contest in its own district. Next year there will be more clubs from outside the east. It was Alfred F. Pickernell who conceived the idea of these contests and whose enthusiasm originated them and carried them on. Mr. Pickernell is doing fine work for music in this country.

PELLEAS

Pelleas is announced for performance at the Metropolitan on March 21 and much will be the discussion that will arise from it. There is no better stamping ground for the eternal duel between high-brow and low-brow than this opera, or music-drama, or tone-painting with words and action, or whatever it should properly be called. A lot of people who are bored by it delight in bragging about their delight in it because they think this makes them appear high-brow; and another lot of people who are bored by it grow angry with the strange point of view of opera patrons that nothing should ever be performed except what they personally like and approve of, the idea that if they do not like it they can stay away, not appealing to this class.

There is also a small public that really fully understands Pelleas and thoroughly enjoys it. And there is another small, though highly commendable, public that realizes the greatness of the work and strives to become educated to the point of enjoying it.

Pelleas is one of those art works which are too good for the crowd. It is especially out of place in the opera house, where the artistic standing is notoriously low. The advance in opera has been very great in recent years, but the music of the majority of the works in the current repertory both in America and in most European countries as well, is far removed from the nobilities of the symphonic writers. The opera public wants tunes, and the simpler they are the better they are liked. Wagner, Debussy, Moussorgsky, Puccini, Montemezzi, Korngold, Strauss, and a number of others have shown us that opera may be successfully made without the vocal tunes and the light music, but the old love still persists, and will persist until the opera public either changes or becomes educated.

It is, however, an error to blame only the public for this state of things. The blame—if blame there is—attaches to the composers and their librettists, the makers of opera. There seems to exist some inherent difficulty in the association of vocal dramatic music and what we call "good" music. Those who write this kind of music, "good" music, seem invariably to sacrifice the human voice to this "goodness."

Why? . . . Well, possibly because the various musical styles involve irreconcilable contradictions—the vocal style is not symphonic; the orchestra is not well suited to the vocal style; if the vocal style follows action and mood it degenerates into an endless recitative; if the action is too closely followed, the musical form suffers; if it is not closely followed, the music becomes an empty chatelaine of "set" pieces unsuited to drama. Wagner is magnificent when he writes symphonically conceived music, but there is surely a great deal of boring recitative in his operas. Moussorgsky is magnificent in the Boris mad scenes, and Verdi is magnificent in the Ford scene from Falstaff—but how would an opera be made up of only such music? Korngold is magnificent in his orchestration, but the voices are sacrificed to it. Puccini comes nearest to the ideal, merging real vocal tunes into his orchestral writing in such a way that one scarcely knows where the one begins and the other leaves off, but he was always weakest in his scenes of great passion, and his operas must always remain light because of this.

Pelleas belongs to the class wherein the music of the orchestra is far more important than the music of the voices. If this is correct opera writing, then Pelleas is one of the greatest of the operas. But is it? In Debussy's score, musical form is sacrificed to color. Mood is followed with amazing skill and fidelity. The music is always beautiful—any bar of it, taken singly, is indescribably lovely. It is, as someone has described it, music one likes not to play but to play with.

This is not Wagnerian—though a good many people think it is. Wagner wrote, it is true, many pages of this sort. But he also filled every one of his operas with splendid examples of symphonic writing—the development of themes—and there are not a few pages of decidedly old fashioned vocal writing, especially in the choral parts.

Only time can decide which is the true opera type of construction. It cannot be done by theory. Still less can it be done by partisan argument. It can only be solved by giving all of the works of all of the schools frequent hearings so that composers themselves may see and hear and judge of results.

VARIATIONS

By the Editor-in-Chief

Brentano's is out with a book called *The Virgin Flame*, by Ernest Pascal, which treats of the life and struggles of an American composer in New York, who refuses to write jazz or allow it to influence him.

The theme seems to be one for an essay rather than a novel, and we doubt whether even George Moore or Gertrude Atherton (who wrote the best musical novels) could have handled such material with any degree of story interest, suspense, or convincing force.

We offer the comparison because it appears to us that Mr. Pascal is an inexperienced writer on music. Certainly he is an unimaginative one.

At times his pages read like a tract. He causes the reader to feel that the ideas advanced by the hero, Michael Cardovan, are not that young man's beliefs but those of Mr. Pascal himself. In order to bring out his propaganda in dialogue form, the author uses the simple device of creating several characters who make their living through jazz and consequently are in favor of it. As a result, all the personages in the book enter into frequent discussion and argument on the subject. Jazz, according to Mr. Pascal and Michael, is something that pervades not only American music, but all of American life. In his opinion it seems to betoken love of luxury, extravagance, commercialism, deception, immorality, and above all things, low or no ideals in art.

Women, too, are held up in *The Virgin Flame*, as horrible examples of the evil workings of jazz. There are two who enter Michael's life importantly, Angie and Olivia. The author never ceases to portray them as shallow, insincere, pleasure-seeking, and destructive. In spite of his best efforts, however, our personal feeling is that we prefer the two girls to Michael, who strikes us as an insufferable bore. The poor dears are not lovers of serious music; they are young, ardent, full of the joy of living, fond of pretty clothes, attention, dancing, flattery, flowers. They do not pursue Michael; he pursues them. Angie has enough sense to go out of Michael's life and marry a prosperous young mercantile Hebrew. Olivia, less fortunate, is persuaded to marry Michael. He takes her to a sort of cellar apartment in Greenwich Village. Morning, noon and night she is treated to his music and his egotistical conversation about it and about himself. She sees his music rejected, sees him refuse profitable offers to compose light music, the meanwhile he gives piano lessons at a Settlement School, and they live in abject poverty.

When authors choose a musician as their hero, they nearly always make him an opera composer. Michael Cardovan is an opera composer. None of his operas are produced. He offers them, one after the other, to an impresario named Blumstein (could this by any possibility mean Oscar Hammerstein?) who rejects them, while another impresario, Gottlieb (certainly not Gatti-Casazza) dogs Michael with propositions to write popular songs and jazz compositions. (Evidently it never struck Michael to try some of the Christian managers.)

Michael is forever declaiming that his work must be good because he has "put his best" into it. Of course there are composers whose best is not good enough, but that aspect of the question does not suggest itself to Michael.

On page 57 he says: "I don't want to contemplate failure, Angie. It's good, I tell you. If Franz Hajos (Michael's teacher) were alive he would tell you just how good it is. I've put my best into it—and it can't fail. Good work never fails."

To which the sensible Angie replies: "But suppose it doesn't get sold—then what?"

When Michael has finished his opera, he gives it into Angie's hands (page 62) with the remark: "There! It is dedicated to you. The best of me, all my hopes—and something of you—is bound up in it."

And Angie makes answer: "And if he takes it, Michael, when would you get paid? Right away?" Michael "presumed he would receive an advance." (He could not have spoken of these matters to Reginald De Koven, Walter Damrosch, Charles Wakefield Cadman or Victor Herbert, all of whom had operas produced at the Metropolitan Opera House, and were out of pocket on the transaction, what with the high cost of supplying scores and orchestral parts.)

Michael, with all the author's effort to build him up into a magnificent martyr, seems to have at least

one foot of clay, for when he needs money very badly in order to pay his wife's debts, he goes into vaudeville, playing some of his music written for that purpose. Just before he climbs down from his high altar of art, he also kills a rich man with whom Olivia has eloped. It is strange that Michael left his opera composing long enough to do the shooting. The jury acquits the composer and he forgives his wife and takes her back.

Just as the reader begins to wonder how Michael will react after he has lowered his standards by writing and playing vaudeville music, the author discreetly evades the issue by having his hero enlist in the army, go to Europe, and get killed in action.

We feel impelled to say, in legal parlance, that Mr. Pascal has not presented enough evidence to constitute an indictment against jazz. For the few persons who do not like it, and who are harmed by it, according to *The Virgin Flame*, there are millions of other persons outside of book covers, who adore jazz and enjoy it with their morals, health, and finances unscathed.

Michael makes one mistake which many other serious musicians share with him. They think that the only thing which keeps them from writing jazz is their high conception of art. As a matter of fact, they could not write successful jazz even if they tried. Jazz is as much a matter of inner urge, experience and training, as the writing of serious music. The spirit of jazz—be it joyousness, abandon, licentiousness, humor, sensuality, or what not—must be in one's make-up in order to find expression in music that arouses a similar response in the hearers. A solemnly pedantic musician who deliberately "thinking" a banal tune, syncopating it in the accompaniment, and calling the concoction "jazz," is like an owl flying about in the sunshine and calling itself a lark.

To Michael, jazz seemed to be "quite simple melodies sustained by chords of elemental harmonic construction. There was nothing fundamental to learn. The knack seemed to lie in a facility for arranging simple progressions. Never depart from the ordinary and the obvious." Of course jazz is nothing of the kind.

There are some amusing musical mistakes in *The Virgin Flame*. On page 14, Blüthner (the piano firm) is spelled "Bluthner," Jadassohn is spelled "Jaddassohn," and Reinecke is spelled "Reinike." Are those Michael's errors, or Mr. Pascal's? On page 31, Michael is orchestrating a passage for cellos with "clarionets" and flutes sustaining the "treble" accompaniment. It would be difficult for lovers of the greater Chopin to sympathize with this passage on page 80: "Then he . . . sought to soothe his troubled spirits with the sweet sorrowfulness of Chopin. Chopin could always restore him his peace. There was something so infinitely tender in the torturous sounds, a quality so drenched in understanding that it could bring all things into accord." Chopin and "torturous" sounds!

On page 102 Michael commences "to build up a class of private pupils," and "this was easier than he had anticipated and it was not long before he had as many pupils as he wanted." Several New York teachers would give a good deal to get hold of Michael Cardovan's recipe.

Some day we intend to write a correct musical novel. Even that will do no good, however, for only musicians would read it. And we could not make any money out of it, for the musicians either would read it in the public libraries or borrow it from one another. In his next novel, Mr. Pascal ought to make his hero a prize fighter, dancer, or film favorite.

Cleveland, Ohio, evidently is not an ultra modernistic city. All reports agree that of the repertory given there recently by the Chicago Civic Opera, the operas best liked were *Gioconda* and *Barber of Seville*.

The title of Schrecker's latest opera is *The Organ*, and Lillian's *Transfiguration*. Some American might write one called *The Piano*, and Ethel's *Disappearance*.

Times seem to change more swiftly than formerly. Only yesterday, as it were, Richard Strauss was being condemned in Germany as a dangerous musical radical and revolutionary. Today he is a professor at the Berlin (formerly Royal) High School of Music, which under the late Joseph Joachim was

the very stronghold of classical conservatism. The institution will be famous forever as the place where a pupil was reprimanded by Professor Bargiel, composition teacher, for using an unresolved chord of the ninth. "But Wagner did it, too," the pupil ventured timidly. "Wagner?" roared Bargiel; "who is Wagner?"

The Soviet has not been able to squelch all individual ambition in Russia. Out of that country comes the staggering announcement that a Moscow composer named Feinberg, has just finished his seventh sonata for piano.

L. C. Sepulveda, representing *Mundo al Dia*, the illustrated daily newspaper of Bogotá, Colombia (South America) has established himself in New York, and part of his mission here is to foster a better mutual understanding between the peoples of his country and of the United States. Bogotá is known as "the Athens of South America," so Mr. Sepulveda informs us, and maintains a particularly active literary, musical and generally artistic life. Mr. Sepulveda would like to see American writers and artists enter into closer spiritual and practical relations with Colombia. He would be glad, he adds, to furnish them with any desired information toward that end. His address is 474 Central Park West.

Our secret agents are everywhere, and one of them reports from Nassau, in the Bahamas, that the following notice was posted there recently on the bulletin board of the New Colonial Hotel:

LOST

A Grey Felt Hat with Black Band,
Initials J P S—Knox Make
Please return to office
as owner is in danger
of catching cold.

Meanwhile, we thank Daniel Frohman for the foregoing item, and for his explanation of it, as follows: "John Philip Sousa's hat was stolen last week and he posted up the notice—but without success. Servants always return lost articles, but guests finding them, keep 'em. I had the same experience. Sousa and his family were in Nassau a week."

We are waiting for Claire Dux to sing in *Drake, Ill.*, and then we shall print a bright paragraph.

One of the entries for the Kentucky Derby, on May 16, is named *Music Master*. His sire, most appropriately, was that sterling mile racer, *Damrosch*.

A musically super cultured person knows all the fugues Bach wrote, and why.

Consolation for students of singing: In the Sun of March 7, W. J. Henderson remarks that "There must be about 500,000 students of singing in this country. Of these probably a dozen will rise to distinction."

Are the seven ages and ambitions of pianists, as follows?

At fifteen, to play fast.
At twenty, to play ardently.
At thirty, to play everything.
At forty, to play well.
At fifty, to play faithfully.
At sixty, to play apologetically.
At seventy, to play at all.
Analyzing violinists, could they possibly be divided into these average classes?
At twenty, willing to play solos.
At thirty, willing to lead a string quartet.
At thirty-five, willing to be concertmaster of an orchestra.
At forty, willing to be in the first violins of an orchestra.
At forty-five, willing to be in the second violins.
At fifty, in the second violins—if not a teacher, or cabaret or movie player.
And regarding singers, would it be in order to make reflections thuswise?
At twenty, intends to sing in opera.
At twenty-five, tries to sing in opera.
At thirty, still trying.
At thirty-five, still trying.
At forty, still trying.
At sixty, convinced that jealousy and intrigue keep all talented singers out of opera.
At seventy, teaching opera.

LEONARD LIEBLING.

PERCUSSIONISTS

Recent developments provided New York with an interesting variety of music attached to percussion. It used to be that percussion was an occasional effect designed to enhance the musical idea. In these new experiments one conceives that the percussion is the idea, and the music designed to suit it. Varese and Saminsky are the chief percussionists. Varese uses in his *Integrale*, given by the International Composers' Guild, suspended cymbal, side drum, tenor drum, string drum, castanets, cymbals, Chinese blocks, sleigh bells, chains, tambourin, gong, tom-tom, triangle, crash cymbals, verges, bass drum and slapstick. Saminsky, in his opera based upon Poe's story, *The Masque of the Red Death* (he knows more than Poe about it and changes the name to *Gagliarda of a Merry Plague*), uses oyster shells, buckshot (for the critics), chains (to keep the score from skidding), and other things equally musical. This opera was given by the League of Composers.

The New York press takes these innovations mildly. Some of the critics comment humorously upon them, others resent being bored. One of them, in *The New Yorker*, says of Saminsky's work: "What this opera needs most is to be set to music." The same critic says Saminsky's offering "was not even a howling success"—howling, but not success. The *Journal* says: "This operina (if we may be permitted the neologism) proved to be as dull a twenty minutes as we have laboriously lived through in some time. . . . We don't recall the Poe story—If we ever read it—at all, but it isn't necessary to know much about it to feel certain that Mr. Saminsky hasn't illustrated it with his music. The title of the piece is the same kind of labored preciousness as the score."

The *Times* says: "The music appeared last night fragmentary and ineffective." The *American*: "The music was awful." The *Sun*: "Mr. Saminsky's opera is perhaps the gloomiest creation of its kind." The *Post*: "No very definite impression remained of Mr. Lazare Saminsky's tiny opera . . . my impressions were too vague to be worth recording, but I may hazard the suspicion, for what it is worth, that Mr. Saminsky hardly realized in his music the grimness and grisliness of the story. Of the orchestration I remember only the clanking of chains; but I must admit that Mr. Saminsky writes admirably for that instrument." (What instrument? Chains?)

The *Mail* says: "It was a really big idea for the League to stage an opera, and the single set con-fected in the interest of the *Gagliarda* would have graced the choicest drama, lyric or spoken, ever contrived. But alas, the *Gagliarda*! Mr. Saminsky is burdened with the authorship of text as well as music. . . . Of the former one caught, or seemed to catch, an occasional tidbit like 'Go away, you vipers, you scare us, you scare us.' But without an ocular knowledge of the author's words I hesitate to trust my ears at all, for the vocal style employed by Mr. Saminsky is generally word-proof. On his orchestra the composer (who conducted) maintained a relentless safety clutch. Proceedings began with an abysmal thumping of tympani and piano and a blood curdling rattle of chains, out of which they rose to skirling and squeaks by one instrument and another of higher register. The hopeful dreaming of a two-year-old infant surfeited with Schönberg pudding and Stravinsky pie might concoct a cognate hallucination before beneficent nausea and the baby doctor brought the valiant little sufferer relief. All praise to Richard Hale who . . . generally did the humanly possible to conjure the princeling of this doleful emanation into some one that might conceivably mean something somewhere. . . . For the League itself, more caution in the matter. Laudable as is its enterprise in actually staging an opera, it were no less laudable to pick one that is worth staging."

As to the *Integrale* of Varese, the *Journal* critic writes: "We had to listen to his *Hyperprism* once and his *Octandre* upon another occasion, and we have read what some of his panegyrists have written about him. We don't believe a note or a word of either." The *Post* states: "Admitting that it is easy to try to be funny about things one does not understand or appreciate, Mr. Varese's composition sounded a good deal like a combination of early morning in the Mott Haven freight yards, feeding time at the Zoo and a Sixth avenue trolley rounding a curve, with an intoxicated woodpecker thrown in for good measure. After the climax, which might have been programmed as a bolt of lightning striking a tin shop, our ears could stand no more, so we had to forego the pleasure of the final encore."

The *World* says of this piece that it was "a sort of study in noises, produced by eleven wind players versus four percussion players. The latter won amid

great applause." The *Times* comments: "For those of us who live in the outer darkness the music is merely very noisy and extremely dull." And the *American*: "It is for fourteen players, who for about ten minutes make all sorts of sounds, mostly of a percussive nature, and including some deep toned grunts that might have been the chortlings of a happily bathing hippopotamus." The *Sun*: "There are all kinds of music and this is one of them. If it be music to blow one piercing tone from a piccolo and a squeal from an E flat clarinet for five minutes, while other wind instruments in other keys make sounds like an injured dog's cry of pain or a cat's yell of midnight rage, and sundry instruments of percussion crash and bang apparently just for the sake of crashing and banging, then this is the real thing. But one hearer felt he knew why there was an earthquake on Saturday. It would have been a fool earthquake that would have come yesterday and brought itself into rivalry with Mr. Varese's cataclysm."

MOSZKOWSKI PASSES ON

All pianists, particularly those of the older brigade, will feel a sense of personal loss in the death of Moritz Moszkowski, who has just passed away in Paris after a painful and lingering illness, which was perhaps rendered a trifle more bearable through comforts provided by a fund which had been raised for him in America through the efforts of some of his colleagues. The younger generation is not so familiar with the Moszkowski compositions, but twenty years ago they still were to be found on nearly all piano recitals, and the general public knew and loved his *Serenata*, his *Spanish Dances*, his *From Foreign Parts*, his brilliant E major waltz, and the excerpts from his opera, *Boabdil*. Much more than twenty years ago, Moszkowski's symphonic poem, *Joan of Arc*, and his orchestral suites, were frequent and popular numbers at the best symphony concerts. His piano concerto was performed frequently by no less player than Josef Hofmann, one of Moszkowski's warmest and most lasting admirers. Hofmann often performed also the *Spanish Caprice*, and the *Juggler*. The violin concerto had an enthusiastic interpreter in the late Emile Sauret. Innumerable pianists did public honor to the *Tarantelle*, the *Barcarolles*, *Etincelles*, *Air de Ballet*, *Minuet*, the *Waltzes* and *G flat* and other *Etudes*. With the exception of Chopin, no other piano composer wrote as many works that found such instantaneous and wide favor with the concert players. That was due to the fact that the Moszkowski style of writing was abidingly and strikingly melodious, that his harmonies always pleased the ear piquantly, and that his method of writing piano passages was peculiarly idiomatic and brilliant. Moszkowski was not profound in his musical utterance, but always lyrical, lightly sentimental, refined, elegant, and unfailingly interesting. Posterity probably will rank him as the best of the "salon composers" of his day. He filled his place admirably and successfully. Moszkowski earned a valuable reputation also as a teacher, and as a compiler of useful studies for the piano. His work on double note playing had no superior. Able with his pen, of searching mentality, wide culture, and biting wit in speech, he was greatly admired by his colleagues aside from his purely musical talents. His own concert performances were of a high order in his younger days, but he had to abandon the virtuoso career because of extreme nervousness and frail health. He was married to the sister of Chaminade, but she eloped with his best friend, Ludwig Fulda, the novelist, and Moszkowski never recovered from the blow, and thereafter lived in constant retirement. In his decease, the pianistic world loses one of the beloved links of the past, and is the poorer through the passing of a fine musician and a gentleman in everything the term implies.

A BIG STEP FORWARD

On another page of this issue there appears a story of the meeting of the National Association of Schools of Music and Allied Arts, which recently took place at Rochester, N. Y. This was a meeting of tremendous importance to musical education in the United States. There has long been talk of a standardization of teaching; through this newly formed association the biggest schools of the country are taking the matter in their own hands. Standard curricula will be adopted and a standard system of credits for work done leading to a degree. When the plans of the association are finished and put into effect, probably some time next season, there will be for the first time in this country no question as to the value of a certificate or degree in music obtained in any of the old-established schools which belong to the association. Now that this has come, the wonder is that it was not undertaken long ago.

PIERROT

Years and years ago, when a youngster in a Yankee town, we read about the success that a company of French pantomimists was winning at the old Boston Museum—torn down now these many, many years—in something called *L'Enfant Prodigue*. We were not taken to see it. There was a young man and a young girl in it who ran away together and lived in what was not exactly wedlock, and of course that would not do for a Yankee youngster. So we missed seeing it until last week, when we discovered to our joy that it was almost worth waiting thirty-five years for, though it would be hard to tell just what particular element in it has kept the simple work alive so long. The story is trite enough, as a pantomime story has to be.

Pierrot (Pierrot the Prodigal they call it in English), the son of simple French peasants, falls in love with a beauty from the village laundry, runs away to the wicked city with her, loses her when his money is gone and a French General Cowans comes along with more, goes home, all tattered and torn, and is forgiven by father because he promises to go away and be a soldier.

To accompany the mimes Andre Wörmser wrote some charming music. It is a bright, sparkling score, rather suggesting the style of Leo Delibes. It was received with great favor when it was new and still has enough individuality and freshness to make it decidedly hearable. Perhaps it is the youth of both the story—a tale that is eternally young and always will be—and of the music, too, that accounts for the fact that it has survived pretty steadily in various countries of the globe.

The present revival was put on at the Forty-eighth Street Theater by the Actors' Theater for a series of special matinees, Tuesdays and Fridays, the first performance taking place March 6. Laurette Taylor headed the company with a wistful and appealing presentation of the sympathetic hero and was more than competently supported by a cast which included Ian Lazaroff, Michele Burani, Galina Kopernak, Clarence Derwent and Jack Thornton. Miss Kopernak wins a word of special mention for her chic. Ottokar Bartik, ballet master of the Metropolitan Opera Company, staged the pantomime and deserves a hearty word of praise for the excellent ensemble which he achieved.

There was an audience that filled the theater and welcomed the charming work, the charming Miss Taylor and the entirely satisfying presentation with much heartiness. Staging and costuming were worthy of the production.

LITTLE OPERA

The Little Opera Club of America, which began to function actively last week, announced as its chief purpose "to foster American opera comique . . . and to furnish an incentive and outlet for musical talent in America." In fulfillment of these laudable intentions it produced an English version of a light opera written by two Germans upon the foundation of an Italian comedy. *Mandragola* was the name of it. The music was by Ignatz Waghalter, who conducted. The English version was by Alfred Kreymborg, who carefully fitted a syllable to every note of Mr. Waghalter's score although the questions of accents, sense and nonsense seemed to bother him to no noticeable extent. Mr. Waghalter's music was harmless except that it too often slowed down the little action there was in the book. It was, on the whole, in the style of quasi-melodious recitative interrupted by an occasional set number, the principal one of which was a second-rate Viennese operetta waltz. The scenery was good, the costumes were beautiful. Both of them were designed by Herman Rosse. Honors of the evening on the stage went to Frances Paperte, who, as Beatrice, sang exceedingly well and acted the rather stupid role as well as it can be done. Miss Paperte, at least, is American. Maria Samson, Hungarian, formerly of the Budapest Opera, was thoroughly satisfactory as Bianca. Ernest Otto, singing the English words with a strong German accent, proved a thoroughly competent comedian as Pandolfo. The rest of the cast, except for some intelligent work by Thomas Conkey, was amateurish.

The Little Opera Club of America, to sum it up, got off on the wrong foot. The reason for starting its career with *Mandragola* is undiscoverable. Its purposes, however, are highly laudable. It is to be supposed that, learning a lesson from its first experience, it may next time do something really worth while.

American opera comiques are scarce, but there are a few works of the international repertory which would be quite suited to this new company and which at the same time would reflect credit upon the producers.

NEWS FLASHES

Pelleas et Melisande at Metropolitan

The first performance by the Metropolitan Opera Company of *Pelleas et Melisande*, poem by Maurice Maeterlinck, music by Claude Debussy, will take place at the Saturday matinee, March 21. The cast will be as follows: Melisande, Lucrezia Bori; Yniold, Louise Hunter; Genevieve, Kathleen Howard; Pelleas, Edward Johnson; Golaud, Clarence Whitehill; Arkel, Leon Rothier; A Physician, Paolo Ananian.

The opera has been rehearsed and will be conducted by Louis Hasselmann. The stage direction is in the hands of Wilhelm von Wymetal. The scenery was designed and painted by Joseph Urban and costumes made by Mme. Castel-Bert from sketches by Gretel Thurlow Urban.

Mrs. Darby of Cincinnati Resigns

(Special to the Musical Courier)

Cincinnati.—Announcement has just been made by the board of directors of the Cincinnati Orchestral Association that Mrs. Jessie W. Darby, business manager of the orchestra, has resigned her post, to take effect at the close of the present concert season, Mrs. Darby remaining until that time at the request of the board.

She has served in the capacity of business manager for the past two years, and has rendered most efficient service in that time, not only to the association, but also to other musical interests here as well. For some years previous she was employed by the association as secretary, and was most competent in this capacity. On account of her health not being of the best, combined with the increased duties consequent upon a larger number of concerts for the coming season, she decided that it would be best to give up the work, the board only accepting her resignation with reluctance. Word has been given out that a successor will be appointed in time, this matter now being in the hands of Arthur Judson, Philadelphia, who has been acting as advisory manager for the Symphony Association for several years. An announcement will be made soon, it is stated. W. W.

London Opera Plans Completed

(By special cable to the Musical Courier)

London.—Although the announcement has not been made here, the *MUSICAL COURIER* is able to tell definitely the plans for the coming London Opera season which will begin at the Royal Opera, Covent Garden, on May 18. This season is backed by a newly formed syndicate, working in cooperation with the existing Royal Opera Syndicate. The first part of the season, extending until June 19, will be devoted exclusively to German opera. Bruno Walter will be the musical director, with Robert Heger of the Munich Opera, as assistant. The repertory will include *Die Walküre*, *Die Götterdämmerung*, *Die Meistersinger*, *Tristan und Isolde*, *Lohengrin*, *The Flying Dutchman*, *Rosenkavalier* and *Tiefland*. Among the singers already engaged are Lotte Lehmann, Maria Olszewska, Goeta Ljungberg, Friede Leider, Gertrud Kappel and Richard Mayr. A new bass, Andraesen, of Stockholm, who is spoken of as something very much out of the ordinary, will also be in the company. The Italian portion of the season will begin on June 22. In all probability Gino Marinuzzi will be the musical director. The company is now being engaged. There will be no performances on Saturdays or Sundays. C. S.

Berlin Municipal Opera to Choose Either Walter or Blech

(By special cable to the Musical Courier)

Berlin.—The negotiations for the reorganization of the Deutsches Opernhaus as the Berlin Municipal Opera will probably continue for some weeks before definite announcements are made. That there will be a radical housecleaning, however, is certain. Out of sixty-odd principals, conductors and coaches, only seventeen are to be submitted for retention by the new musical director, whoever he may be; on the other hand, a considerable number of the moribund Volksoper company will become members of the municipal troupe. The stockholders of the bankrupt Volksoper will also have certain privileges in the new opera, which in a sense becomes a fusion of the two theaters. The leading candidates for general director (Intendant) are Tietjen, now Intendant at Breslau, who is acting as expert adviser to the city's art commission in the reorganization, and Otto Wilhelm Lange, late organizer and director of the Volksoper. The choice for musical director has narrowed down to two persons—Bruno Walter and Leo Blech, with chances in favor of the former. Walter has accepted in principle and it is now only a question of details. The opera house itself is to be redecorated and altered in its interior. C. S.

Bertha Ott to Open Own Office

Chicago.—Mrs. F. Wight Neumann, widow of the late Chicago concert manager, and her daughter, Mrs. Seltz, have decided to discontinue business at the end of this season. Bertha Ott, for many years secretary to Mr. Neumann, will enter the impressario field under her own name and has already booked Kreisler, Rachmaninoff, Farrar, Whiteman, Bauer, Gabrilowitsch, Huberman, Bauer and Casals, Gabrilowitsch and the Fionzaley Quartet for next season. Rene Devries.

Longy to Retire

(Special to the Musical Courier)

Boston.—It is understood that Georges Longy, for many years famous first oboist of the Boston Symphony Orchestra, will retire from active musical life with the end of the present season and withdraw to his estate in France. Mr. Longy's other activities have included the direction of the chamber music organization which bears his name, and he is also known as a composer and conductor. Manager Brennan of the Boston organization, who is now abroad, is on the lookout for a player of the first rank to replace him. It would not be surprising to see Leon Goossens, brother of the conductor and composer, selected for the place. J. C.

OBITUARY

MORITZ MOSZKOWSKI

Moritz Moszkowski, composer and teacher, died at his home in Paris on Monday of this week, March 9. Had he lived until August 23 he would have been seventy-one years old, having been born in Breslau, 1845. His musical education was obtained in Breslau and Dresden, and in the two famous old schools of Berlin, the Stern and Klindworth. He made his debut as a pianist in Berlin in 1873 and followed it up by touring throughout Europe, winning a decided reputation as a concert pianist and occasionally conducting. Along with his career as a pianist he became active as a teacher, and was for several years connected with the Kullak Conservatory in Berlin, though it was not until 1899 that he was made a member of the Royal Academy in that city. Two years earlier, 1897, he had transferred his residence to Paris, where he lived ever since.

Probably there is no country in the world, however remote, into which the piano has penetrated, where the compositions of Moszkowski for that instrument are not known. Doubtless the most familiar of all is the simple and fascinating little *Serenade in D Major*. The Spanish Dances for four hands have also been tremendously popular, and a number of his more difficult works are regularly in the repertory of concert pianists. He also wrote much in larger forms and his piano concerto is still occasionally heard. His only opera, *Boabdil*, produced in Berlin in 1892, did not enjoy a very general success.

For the last decade or more he had confined himself entirely to teaching. A few years ago his health failed. He was compelled to give up practically all work and was in straitened circumstances, whereupon the first great ensemble concert of pianists, in which fifteen or more of the best known engaged, was organized at Carnegie Hall, New York, the proceeds going to relieve him. Only a few weeks ago another concert of the kind was held at the Metropolitan Opera-House, in the proceeds of which he also shared.

ALWINA VALLERIA

London.—A wire to the Daily Telegraph from Nice announces the death there of Mme. Alwina Valleria, an opera singer well known to a past generation on both sides of the Atlantic. Mme. Valleria was born at Baltimore, Md., in 1848, and entered the Royal Academy of Music in London in 1867 as Alwina Valleria Lohman. Among her tutors was Arditi, and in 1871 she made her first appearance in public at a concert of his. She scored a pronounced success, and was at once engaged for Italian opera in St. Petersburg, where she sang for the first time in the autumn of that year. Engagements in Germany and at La Scala, Milan, followed, and then for two seasons she appeared at Drury Lane. During 1877-78 Mme. Valleria took part in Italian opera at Her Majesty's Theater, much praise being given to her rendering of the part of Micaela in the production of *Carmen*. The year 1879 saw her debut in New York as Marguerite in *Faust*, and then from that year till 1882 she sang at Covent Garden. For the seasons 1882-83 she sang in English opera under Carl Rosa, and in 1885 she created the principal part in Goring Thomas' *Nadeschda*, and in the following year in Mackenzie's *Troubadour*. Mme. Valleria sang in oratorio for the first time at Manchester in 1882 in *The Messiah*, and continued her success at the Handel and Leeds Festivals in 1883. In 1879 she married R. H. P. Hutchinson, of Husband's Bosworth, near Rugby, and practically retired from professional life some seven or eight years later.

MARGUERITE HALL (MRS. JOHN M. LOCKE)

Marguerite Hall, contralto, for years a resident in the Metropolitan Opera House studios, later on West 78th street, died at the home of her sister, Mrs. William Cary Brownell, March 3. She was for two decades the contralto soloist at the Old South Church (Dr. Gerrit Smith, organist), and a concert and oratorio singer of renown. She appeared as soloist with nearly all the big orchestra and oratorio societies, and was especially a favorite in Buffalo, where her annual appearances always attracted large audiences. One of three sisters, all of artistic instincts and education, she was admired for her many womanly virtues.

FERDINANDO DE LUCIA

Rome.—One of Naples' beloved sons, Ferdinando de Lucia, celebrated tenor, the first after Caruso, died at the age of sixty-six at his home in his native city on February

TUNING-IN WITH EUROPE

[Under this heading César Saerchinger will contribute a weekly comment on European musical affairs as well as opinions, views and reviews of a miscellaneous character.]

Ernest Ansermet, conductor of the Geneva Orchestra, who came over to London to conduct one of the splendid broadcasting concerts being given at Covent Garden, is a bold adventurer on the high symphonic seas. He came to America years ago with the Diaghileff Russian Ballet, and was among the first to negotiate the choppy surfaces of Stravinsky's scores. Whenever Stravinsky is ready to "spring a new one" he sends out an S. O. S. for Ansermet, who, by virtue of an early mastery of all the eurhythmic stunts, such as beating, kicking and nodding five rhythms at once, seems to be divinely appointed to solve the Russian's rhythmic puzzles as no one else.

* * *

Nothing can seem impossible to such a man, and last summer he decided to navigate the cross-currents of South American musical syndicalism. Buenos Aires, it seems, has not one decent orchestra, but two musicians' unions. One is not enough, you see, for it takes two to make a fight. Well, the fight—between the "red" union and the "yellow" one—has been waging for years. The Yellows are in possession of the opera house (the famous Colon), but the Reds have the right color, for the city government is also red.

It seems that years ago, when the Ballet Russe came to Buenos Aires, these good people—whose chief virtue consists in knowing how bad they are, as an orchestra—were so impressed with what Ansermet could do with them that they swore if ever they should manage to give some real symphony concerts, they would get Ansermet to conduct them. Lo and behold, last spring they did get a municipal subvention, and made good their threat. Ansermet, touched by this loyalty, arrived and started to drill. They were delighted. "We are a bad orchestra," they said, "but here we are. Take us and make us, oh master."

* * *

He did. After weeks and weeks they played their first program, classical and modern, in a minor theater, at an odd hour; with this and all other odds against them. Nobody cared. Nobody came. Society failed to turn up. The yellow rage of the opponent conspired against their fiery zeal.

But an American lady, who knew Ansermet, became enthused. She persuaded society that the Reds were not so bad, and that the color of the music, in any case, was all right. At the fourth concert the President of the Republic made his appearance. He sent for Ansermet. "Wonderful," he said, "we, too, can have symphony concerts, like the *Americanos del Nord*. What shall we do? What do we need?" "Money—argent—pesetas," the conductor replied. "Ah!" said the Presidente. Society became enthused. "It is money we need?" asked the millionaire ladies. "Our government must give it!"

* * *

So now they are at it. The Government, the Municipality and Society are all to contribute. The red municipality is sure, unless it turns yellow. The national government is not so sure; it may be overturned. And Society? Well: If Señora This subscribes, Señora That won't. If Señor This won't, why should Señor That? The gods will decide. Anyhow, Ansermet is re-engaged, and it may be that Buenos Aires, for the first time in its history, will have a real symphony season next year.

Culture is on the march.

* * *

I knew the worm would turn, some time or other. Should people be allowed to go on calling modern music names? Who is to say what is cacophony, anyhow? A Paris magistrate, after mature consideration, has just decided that "dissonances which have been consecrated as harmonies by modern composers do not constitute 'charivari' (rough music)." So the gentleman who insisted on playing Russian music for five hours a day was adjudged within his right, even though the landlord could not tolerate it. (P. S.—The "modern composer" in question was Rimsky-Korsakoff. Perhaps the French gentleman will now oblige us by selecting Stravinsky for a test case that ought to set the musical world right.)

C. S.

22. He had dedicated his time to teaching and had one of the most prosperous studios existing—pupils flocked from all parts of the world. He leaves a widow and seven children—the eldest, Nadir, well known in musical circles as pianist-composer of merit, some of his lyrics being beautifully melodic and absolutely Neapolitan in style. The funeral was a memorable affair. D. P.

SUMMER MASTER SCHOOL OF MUSICAL ARTS OF CALIFORNIA TO HAVE FINE FACULTY

The Master School of Musical Arts of California, Lazar S. Samoiloff, director, will open auspiciously with classes held simultaneously in San Francisco and Los Angeles.

Seldom has such a galaxy of celebrated artist teachers been assembled under one head, and with so splendid a faculty and the far-famed California climate to stimulate those who go for concentrated study it is small wonder that this new Master Summer School is arousing national interest.

A glance at the impressive names, all artists of distinguished accomplishment, who have been engaged to teach in the Master School of Musical Arts, will suffice to establish its standing in the pedagogic field, as well as its inevitable influence toward the advancement of music in general.

The faculty includes Josef Lhevinne and Sigismund Stojowski (piano), Cesar Thomson and Samuel Gardner (violin), Felix Salmond (cello and chamber music), Lazar S. Samoiloff and Julia Claussen (voice), Andres de Segura (grand opera department), William J. Henderson (lectures), Annie Louise David (harp), Sigismund Stojowski (composition), Emil J. Polak (vocal coaching), A. Kostelanetz (accompanying, sight reading and ear training) and Nicolai Mednikoff (piano).

Cesar Thomson, celebrated violin virtuoso and pedagog, will teach in San Francisco in June and part of July, continuing in Los Angeles. This will be his first master class in the United States, outside of New York, and it is a privilege which is being seized upon by artists all over the country. Josef Lhevinne, celebrated pianist, has never before taught west of Chicago, and it is now after repeated urging from musicians and former pupils that his friendship for the director of the Master School, Mr. Samoiloff, has led Mr. Lhevinne to arrange to teach in California this summer. He opens his classes in Los Angeles on April 27 for two weeks; following, on May 11, he will open his San Francisco classes for five weeks.

Each of the master teachers will alternate between the two cities, San Francisco and Los Angeles, after five or six weeks in each. This will be an interesting factor in the musical life of those coming from a distance as well as those living on the Pacific Coast, for it will allow three months' consecutive study if the student wishes it. Those coming from a distance will find that their railroad ticket entitles them to visit both cities with no additional cost.

In addition to his duties as director of the Master School of Musical Arts, Lazar S. Samoiloff will have charge of the vocal department. Mr. Samoiloff is one of the leaders of his profession, and probably no pedagog has more testimonials from celebrated artists who have worked with him, and in most cases return to him year after year for coaching and advice. His first master classes in California, held in San Francisco last summer, were an outstanding success and had to be extended from six to eight weeks; many students were unable to secure lessons with him owing to lack of time. Twelve pupils from his New York studio will go to California to continue with Mr. Samoiloff. From all parts of the country requests for lessons are reaching the manager of the school, Alice Seckels.

Julia Claussen has won fame as one of the great con-

traltes, and is now in the height of her powers. She has taught successfully abroad, but this is the first opportunity Americans will have to work under this splendid artist. She will also be the first woman master teacher to visit the Pacific Coast.

Andres de Segura, renowned bass of the Metropolitan Opera, whose position in the operatic world is beyond question, will have charge of the grand opera department and will give courses in operatic repertory, stage deportment, acting and makeup, and also stage scenes from operas for practical experience.

Sigismund Stojowski's classes in piano will be along the lines of those he held last season in California; they were so successful as to have caused enrollments for this season to exceed those of last year even at this early date. He opens in San Francisco on June 29, and five weeks later in Los Angeles, August 3.

The school feels particularly fortunate in securing the services of Emil J. Polak for coaching in repertory. Mr. Samoiloff believes that he is affording artists and students an opportunity which will be appreciated, for Mr. Polak stands among the best in his profession and has had experience with orchestra and with celebrated artists of this country and Europe. His knowledge of song literature is almost unlimited.

Samuel Gardner, young American violinist, and Annie Louise David, noted American harpist, will be welcomed by a large following.

The class system of instruction will encourage freedom of performance and tend to eliminate stage fright, which is only conquered by direct contact with the concert public. Students may enroll in these classes as players or as listeners. A limited number of hours each day will be devoted to private lessons.

Free scholarships are offered by each of the faculty, and the master school has arranged for additional scholarships to prepare students of unusual talent who have not means for study.

Duvall-Weygandt Recital

The first of a series of joint recitals by G. F. Duvall, organist, and Arthur J. Weygandt was given in the Flatbush Presbyterian Church, Brooklyn, on February 22. Mr. Duvall opened the program with two organ numbers, by Guilman and a minuet by Haydn. Mr. Weygandt sang an aria from Mendelssohn's *Elijah*, *Come Ye Blessed* by John Prindle Scott, and numbers by Fletcher, Beebe, Bubeck, Stevenson, Howell, Becker, Woodman and Silver.

Hempel to Give Own Recital

Frieda Hempel announces her only New York recital of the season at Carnegie Hall, Wednesday evening, March



Keasler photo

LAZAR SAMOILOFF.

25, just before leaving for her tour of the Pacific Coast. The prima donna will give the entire "popular program," which includes operatic arias from *I Puritani* and *The Daughter of the Regiment*. Coenraad V. Bos will be at the piano and Louis P. Fritze the assisting flutist.

Beatrice Mack Appearing with Gigli

Beatrice Mack, soprano, was assisting artist with Gigli at his recital in Symphony Hall, Boston, on March 6, and will be with him again at Carnegie Hall, New York, on March 31. Miss Mack will sing the *Mad Scene* from *Hamlet*, *La Pastorelle* by Schubert, *Winterabend* by Schwarz, *Grometta* by Sibella and the duet from *Rigoletto* with Mr. Gigli. Miss Mack recently gave a highly successful recital in Cincinnati, where she was enthusiastically received. She also sang at an informal musicale at the home of Mr. and Mrs. Charles P. Taft, accompanied by Fritz Reiner.

"A GREAT AMERICAN SINGER"

—Cleveland Plain-Dealer, Dec. 12, 1924.

MERLE ALCOCK

"One of the finest contraltos now to be heard."

—Chicago Daily Journal, July 8, 1924.

CONTRALTO

with

Metropolitan and Ravinia Park Opera Companies



Townsend Photo

"Merle Alcock (as Cieca in *La Gioconda*) giving a performance that was remarkable for its moving sincerity and making of the blind mother a living and genuinely tragic figure."—*New York World*, November 9, 1924.

"Merle Alcock's version of the old blind woman had moving sincerity and she sang with fine tone quality."—*New York American*, November 9, 1924.

"The blind woman has had no better presentation in Philadelphia and was sung with fine tone quality and phrasing by Merle Alcock."—*Philadelphia Inquirer*, December 10, 1924.

"A favorite with Ravinia patrons."—*Chicago Herald-Examiner*, July 24, 1924.

"She was in glorious voice and achieved a real triumph."—*Cleveland Plain-Dealer*, December 12, 1924.

Management: Wolfsohn Musical Bureau, Inc., 250 West 57th St., N. Y.

Victor Records

Francis Stuart Pupil Wins Success

Olga Cook, favorably recalled to memory for her delightful work in Blossom Time during its New York run, has just added another success to her list, this time as Kathie in the Chicago company of The Student Prince. Following



Photo by Campbell Studios

OLGA COOK.

Miss Cook's first night's appearance the music critics of the Chicago papers were unanimous in their verdict of her voice, technical skill and personal charm.

Glenn Dillard Gunn, of the Herald and Examiner, said: "Olga Cook, the Mary Garden of this production, has voice and personality. She is, in fact, what they call a lyric soprano over at the Auditorium, with a voice of warm, yet sturdy texture, a free and resonant high C, a sense of rhythm as subtle as Isa Kremer's, and a feeling for the grace and beauty of melodic outline that gives a good tune body, legs and arms." Bartlett Cormack, in the Evening American, refers to her "true and well trained voice, good to hear for its lucid strength," adding that "she acts delightfully."

As is the case when a young singer stands out from the crowded ranks as having attracted particular attention, people are asking with whom she studied, and always Miss Cook's quick, eager reply is: "With my only teacher, Francis Stuart of New York," who is a true disciple of the Lamperti method, and has had many successful artists among his pupils during his career as a teacher. Before going to Lamperti, Mr. Stuart studied with a number of great teachers, including Manuel Garcia and Vanucci of Florence, but he eliminated the principals of these when he placed himself under Lamperti—that is why he is a true Lamperti disciple.

Miss Cook's success during the last couple of years speaks well, indeed, for Mr. Stuart's ability as a teacher and "career builder" for what he has truly done for this attractive young singer. An interesting story comes to mind at this point.

Several years ago, when Olga Cook was but fifteen years old, she first visited Mr. Stuart's studios with her mother. It was not the mother's intention to start little Olga's lessons but to take some herself, providing Francis Stuart would accept her as a pupil—for he has never been in the habit of taking every pupil who wished to work with him. Mr. Stuart was, upon that day, particularly attracted by the appearance of the child, and after testing her voice, told the mother that it would be better to spend her money cultivating the child's voice instead of her own, because she was no longer young enough to accomplish anything worth while. The mother, fortunately, was sensible enough to see his point and arranged then and there to place Olga under his direction. A short time after that, Mr. Stuart became convinced that Olga Cook had a certain flare for the stage and he sent for her father, who, incidentally, was on the New York police force. The father almost immediately asked if Olga was not doing well, but was reassured that that was just the case—she was a real good student and was certain to progress quickly for she had a genius for work. What Mr. Stuart wanted was the father's permission to train the girl for the stage. This was granted and the work continued for three years when a friend of Olga's father, who was with the Loew circuit, engaged her to sing at one of Loew's theaters in New York. Mr. Stuart and this man selected several songs that the public favored and Olga was simply taught how to get on and off the stage without any mishap. When the night of her public debut came she made a splendid hit, not alone with her lovely singing but also with her personal charm and beauty. From then on, Olga Cook's fame spread, and since then she has always been in demand. The fact that her voice is still fresh and unimpaired by the several tours back and forth to the Coast, both in vaudeville and musical comedy, is a strong indication that she has been carefully and properly schooled by her only teacher, Mr. Stuart.

When Olga Cook first went to Mr. Stuart for lessons, being struck with her resemblance to Lillian Russell he asked her if she had ever seen a photograph of the famous actress. Olga replied that she had not. Soon others became of the same opinion, and the child, being clever, procured and hung numerous pictures of Lillian Russell around her room, and no doubt "thought Lillian Russell" whenever she was in her room—and some people think there is a good deal in that sort of thing. Although if she went into either concert or opera she would certainly be a success, for she has voice and technical ability, Olga Cook prefers to remain where she is because she makes "real money." No doubt in that respect she is sensible, as there are so many in these fields who never get anywhere because they do not look matters squarely in the face.

Of interest, too, is the day, some years ago, when a young

girl went to Francis Stuart to test her voice with a view toward working with him. The voice was a lovely rich one, but strangely enough this young girl could not stay on the pitch. She had struggled so long to make a success on the stage as an actress, she said, that she wondered if it would be worth while to study voice seriously. In the course of conversation it leaked out that this young lady danced, too, and danced exquisitely, so much so that Mr. Stuart advised her to give up all thoughts of singing and stick to her dancing. Through the interest of a pupil of Mr. Stuart's, whom she met in the studio, this young lady, now a famous dancer, gave her first New York appearance, which started her on the road to fame. Her name is Ruth St. Denis.

Delightful Program by Griffith Artists

Artists from the Yeatman Griffith studio who appeared in the concert given at the De Witt Clinton Hall on March 1 were: Florence Balmanno, contralto, who recently won the alto prize in Philadelphia in the Eisteddfod Contest, in competition with many other singers, and Marguerite Cobbe, prima donna coloratura soprano, who sang the role of Gilda in Rigoletto this season with the Manhattan Opera Company.

Miss Balmanno, whose voice is notable for its smooth production, soaring breadth of tone and richness of quality, sang for her opening number Oh, My Heart Is Weary, from Nadeshda, the song which won for her the Eisteddfod contest. In this, as in The Bitterness of Love (Dunn), Arise, O Sun (Day) and the La Forge and Gretchaninoff numbers, the beauty and power of her voice were organ-like in effect. The timbre and general character of the voice indicate an equipment well suited to the interpretation of contralto roles in oratorio.

Marguerite Cobbe is well named "prima donna coloratura," for the showers of her crystal clear notes have in them the freshness of youth and the skill of a seasoned technic. Her program and interpretation have in them a variety so often lacking in the coloratura concert singer. Added to a lovely voice is the charm of a gracious presence.

Her numbers were the brilliant Una Voce Poco Fa (Rossini), Air du Rossignol (Saint-Saëns) and The Fairy Pipers (Brewer) and other charming French numbers.

Both artists were enthusiastically received and responded to many encores. Imogen Peay was a delightful and sympathetic accompanist.

Buffalo Symphony Notes

On January 11, the Buffalo Symphony Orchestra, Arnold Cornelissen, conductor, gave its third concert of the season, with Ernst von Dohnanyi as soloist and guest conductor. The program follows: Overture to Der Freischütz, Weber; concerto in E minor, op. 5, Dohnanyi; Andante con Variazioni, Dohnanyi; The Swan of Tuonela, Sibelius, and overture to Tannhauser, Wagner.

On February 8 the fourth program was heard by a large audience also, the soloist this time being Ruth Rodgers, soprano. The orchestral numbers were: Symphonic poem, Visione Eroica, Coscia; London symphony, No. 2, in D major, Haydn; Largo Expressivo, from symphony in G minor, Bonvin; prelude to Die Meistersinger. Miss Rodgers' selections were: Deh Vieni, from Marriage of Figaro, Mozart, and Ah Fors e lui, from La Traviata, Verdi.

The critics were unanimous in their approval of the manner in which these two programs were rendered by this orchestra, which, under Mr. Cornelissen, is rapidly making a name for itself.

The fifth concert, February 22, brought William Van Hoogstratten, guest conductor, and Elly Ney, pianist, and on March 30 the attraction will be the New York Trio.

Levitzi's Program

Mischa Levitzki, at his final piano recital of the season, in Carnegie Hall on March 14, will play the Beethoven sonata, op. 101, the Schumann symphonic etudes, a Chopin group including the polonaise in A flat, and a final group of Grieg, Godowsky, Moszkowski, a new waltz by a young American composer, Hopkins, and the Strauss Blue Danube Arabesques.

MARGARET SITTIG

American Violin Virtuoso

Miss Sittig is another soloist who is featuring with marked success the SECOND CONCERTO, Op. 43, by CECIL BURLEIGH.

Taken from Miss Sittig's recent press notices

"NEW YORK SUN," (Jan. 22/25)

Miss Sittig's talents were revealed to their best advantage in works of serious mien and rich coloring. The somber themes of Burleigh's Concerto were painted most convincingly in rich, deep tonal colors.

"NEW YORK TIMES," (Jan. 22/25)

Miss Sittig included in her program a striking and characteristic Concerto by Cecil Burleigh. In its three sections the work calls for the portrayal of moods, somber, savagely earnest and tender; all these came from the bow of the frank young artist in turn, giving form and color to a composition which has met with pronounced favor in foreign capitals.



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NEW YORK CONCERTS

MARCH 1

Cecilia Hansen

The heavy rain, Sunday afternoon, did not make any appreciable difference in the size of the audience at Cecilia Hansen's Carnegie Hall recital, nor did it dampen the enthusiasm one iota. Rain or shine, Miss Hansen had to be there, and as long as the busses and subways (and automobiles) were running, those who had looked forward so eagerly to hearing this young artist were not to be denied the pleasure.

Miss Hansen did not disappoint; in fact she contributed a program of considerable variety and well executed throughout. In the second movement (Largo) of T. Nachez' arrangement of the Vivaldi A minor concerto she had the assistance of Boris Zakharoff at the piano and Charles Albert Baker at the organ and this was one of the best things she did. For her second selection she offered Szymanowski's sonata in D minor for piano and violin and again she exhibited all the fine qualities one naturally expects from a finished artist. Mr. Zakharoff shared the enthusiastic applause with her, and rightly so. His accompanying throughout the program was skilfully done.

In addition Miss Hansen contributed two groups, comprising works by Pugnani-Kreisler, Debussy, Glazounow, Cyril Scott-Kreisler (Lotus-Land), Paganini-Vogrich and Popper-Auer (Spinnlied). In all she displayed a thorough mastery of all technical difficulties and a tone rich and pure. Her delighted hearers demanded encores which she graciously gave.

This was the eighth subscription concert of the Wolfsohn Musical Bureau's series.

State Symphony: Evsei Belousoff, Soloist

The eighth and last Sunday afternoon concert of the season by the State Symphony Orchestra of which Ignatz Waghalter is the efficient conductor, was given at the Metropolitan Opera House on March 1. The soloist was Evsei Belousoff, Russian cellist, who is also solo cellist with the orchestra. In company with the orchestra he played Tschai-

kowsky's variations on a Rococo Theme, displaying a clear rich tone and fine feeling throughout. He was recalled several times by his appreciative listeners.

The purely orchestral numbers comprised Beethoven's Leonore overture, No. 3, which opened the program; the overture to Tannhäuser, and Tchaikowsky's symphony No. 6 (Pathetic) in B minor. Under the careful guidance of Mr. Waghalter, the men gave an afternoon of pure musical enjoyment, playing with expression and sympathy, at all times in accord with the commands of the leader. At the conclusion of the Pathetic, Mr. Waghalter was applauded so vigorously as to be obliged to acknowledge it several times, causing the members of the orchestra to rise and share in the complimentary ovation.

Louis Graveure

Louis Graveure was heard in his final New York recital at the Town Hall on March 1, with the able support of Arpad Sandor at the piano. Mr. Graveure offered one of his usual unhackneyed program, opening with a group of old Italian, followed by a more or less unfamiliar group of Schubert songs. A high light of the program was the group of Spanish folk songs, arranged by Manuel de Falla, with a concluding group of four Tchaikowsky songs given in English. Needless to add there were a number of encores.

Mr. Graveure was in excellent voice and sang with his accustomed interpretative skill. Whether in one language or another, the baritone's diction was faultless and he gave the large and enthusiastic audience cause for unusual pleasure. Mr. Graveure is a splendid artist and his recitals are now regarded as one of the real treats of a crowded musical season.

Police Band

On March 1, the Century Theater was packed to the doors when the New York Police Band and Glee Club gave a most enjoyable concert, assisted by Marguerite D'Alvarez. The program opened with the Coronation March, from Meyerbeer's Prophet, followed by the Le Roi d'Ys overture. At once the audience realized that here was a well organized band, revealing good tone and some brilliancy, that responded easily to the baton of its conductor, Paul Henneberg. Other selections were the Grand Fantasia from Gounod's Faust; a concert polka for three cornets, Triplets of the Finest, by Henneberg, played by William D. Benisch, W. Hilgeman and A. Melichar; Bandana Sketches, Clarence C. White; Concert Waltz, Wine, Woman and Song, Strauss; March, You're the Right Man, Henneberg, dedicated to Commissioner Richard E. Enright, and Victor Herbert's Grand American Fantasia. These numbers were so warmly received that each brought forth an encore.

The Glee Club, conducted by Gustav Heil, added to the interest of the program by singing several selections extremely well.

Commissioner Enright made an address in which he spoke of the band's coming tour of three weeks, which he said would not only raise money for the needy but also bring

the police of the cities visited into closer touch with New York.

Mme. D'Alvarez made a very favorable impression through her lovely voice and charm of manner.

Marguerita Sylva

At Wallack's Theater, Mme. Marguerita Sylva gave the last of her three intimate recitals. There was, to begin with, her usual varied program with songs in English, French, Italian and Spanish, and she was compelled by an insistent audience to add many more numbers than the program called for. For the second part there were numbers from Leo Fall's Mme. Pompadour, sung in costume in the original German, with the assistance of Henrietta Maston, soprano; Albert Barber, tenor, and an invisible chorus. Mme. Sylva's singing of these numbers gave one a very definite idea of how badly they were done in English in the recent production of the work here. Corinne Wolersen was at the piano for the whole program and was a capable assistant.

Sunday Symphonic Society, Helen Yorke, Soloist

The sixth free noon concert offered by the Sunday Symphonic Society, with Josiah Zuro conducting, again played to a capacity audience at the Criterion Theater on March 1. There can be no doubt as to the popularity of this organization, for despite the inclement weather there was the usual overflow. Mr. Zuro conducted his orchestra in the Mozart symphony of G minor. The second number was the adagio from Vivaldi's concerto in A minor, and the final selection the Capriccio Espagnol by Rimsky-Korsakoff. From the enthusiasm it was evident that this was one of the most popular of all the programs offered so far. Mr. Zuro was roundly applauded and the orchestra shared in the honors of the day. He gave certain verve and spirit to the numbers with a full appreciation to their various moods.

The soloist was Helen Yorke, coloratura soprano, who sang the ever popular, Lo, Here the Gentle Lark. Miss Yorke has long been recognized as the possessor of a lovely voice, and on Sunday she displayed that same charm and vocal ability which have characterized her work for the last few years.

New York Symphony

On Sunday afternoon the New York Symphony, under the direction of Bruno Walter, guest conductor, gave a program which was thoroughly interesting from every aspect. Despite a downpour of rain, Aeolian Hall was almost filled to capacity.

The orchestra offered as a first number the all-familiar Rhenish overture. The second number was the overture and Bacchanale from Tannhäuser. Mr. Walter conducted with his same intelligence and sincere regard for nuances, and accomplished a great deal with the orchestra in bringing out the beauty of that organization's playing. After the intermission, the second half was given over to Berlioz' Fantastique Symphony in five parts. The exquisite beauty of the third episode, Scenes in the Fields, and part one, Reveries, held the audience in rapt attention. It is startlingly modern in its dissonance, particularly episode five, and one would almost imagine he were listening to one of the ultra-modernists, and yet with it all those exquisite phrases of melody were brought out by Mr. Walter. At the finish there was tremendous applause. The conductor was forced to come back time and again to acknowledge the ovation.

MARCH 2

Stringwood Ensemble

An organization new to the public made its formal debut at Aeolian Hall on the evening of March 2, under the cognomen of the Stringwood Ensemble, the personnel including Josef Stopak, first violin; Samuel Kuskin, second violin; Michael Cores, viola; Abram Borodkin, cellist; Simeon Bellison, clarinet, and Arthur Loesser, piano. Individually, several of these musicians have been heard heretofore as solo artists; collectively they provided an evening of music that was remarkable for its unity, careful balance and smooth, well rounded finish. Technically they bordered on perfection, playing in sympathetic accord that demonstrated much careful rehearsal and familiarity of one with the other.

The program opened with Mozart's quintet in A major, Op. 108, for clarinet and string quartet. This familiar music was interpreted with harmony and feeling that left little to be desired. The soothing Mozartean effect was jarred into alert attention by Stravinsky's Suite de L'Histoire du Soldat, adapted from its original form for clarinet, violin and piano, and as such was given its first public performance in New York. The five portions were well played, but the work itself seemed to promote divided opinion. Those who liked it, liked it very well, and there were sufficient of this decision to reward the artists with a storm of warm appreciation. This was followed by an appealing interpretation of Saint-Saëns' quintet in A minor, Op. 14, for piano and strings, credit being due Mr. Loesser for his fine work at the piano. Krein's Andante for string quartet and Prokofiev's overture on two Jewish themes, C minor, Op. 34, for the entire ensemble (this latter also given its first public performance here), were typical in content and pleasing in rendition.

A large and appreciative audience evidenced its pleasure with hearty applause after each number.

Oliver Denton

An unusual program was given by Oliver Denton at Town Hall, March 2. This admirable pianist, assisted by a small string orchestra and, when the scores called for them, one or two oboes, horns, flutes and bassoons, under the direction of the gifted young American conductor, Chalmers Clifton, presented three concertos of early periods. The

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Bach concerto in E major (written in the early part of the eighteenth century), so far as is known had not been performed before in New York. The Haydn concerto in D major, Op. 21, written a generation later, followed the Bach. Then came the Beethoven concerto in B flat major, Op. 19, written in 1795 and re-written in 1798. Mr. Clifton played these in straightforward manner, gaining the admiration of his audience for his sound musicianship, good taste and skill. His sincere and intelligent interpretations afforded much pleasure. He let each composer speak clearly for himself, keeping each work within its appropriate style. Mr. Clifton conducted the orchestra effectively, giving the soloist excellent assistance. It was evident that the large audience took special delight in this concert and at its insistence the rondo of the Beethoven concerto was repeated.

MARCH 3

Francis Macmillen

Francis Macmillen made one of his rare visits to New York, giving a recital at Carnegie Hall on March 3. His program began with the Goldmark aria, followed by the Pugnani-Kreisler prelude and allegro; then came the two larger numbers, the Lalo Symphonie Espagnole and the D minor sonata of Brahms. A last group included his own arrangement of a gavotte by Chantrelle, Alberto Randegger's Saltellato Caprice and an Allegretto Gracioso by Winthrop Cortelyou.

Mr. Macmillen was at the top of his form. He has always been an entirely competent violinist from the technical standpoint and in recent years his tone seems to have taken on more breadth and warmth. In the performance of the Lalo the artist showed a splendidly sympathetic feeling for its nuances and, in contrast to its graceful measures, played the Brahms with breadth and dignity. His first impression was made by the straightforward execution of the Pugnani-Kreisler number and in the final group of lesser pieces there were displays of brilliancy and élan. The Cortelyou number, charming, melodious, was repeated and the applause continued until Mr. Macmillen called upon the composer to stand from his place in the audience and acknowledge it.

Richard Hageman was at the piano, a guarantee that there was nothing lacking in Mr. Macmillen's accompaniments. All in all, it was one of the most satisfactory recitals he has ever given here, a fact proved by the enthusiastic applause of the audience, which called for extra numbers.

Gisella Neu

Gisella Neu, a very young girl, made her debut as a violinist at Town Hall on March 3. She is a Hungarian by birth and had some experience as a recitalist in Havana and Europe. She called attention immediately to her artistry by beginning her program with Bach's Chaconne, an unaccompanied number, which tested the young player's ability. This one feat, however, impressed the audience with her immaturity, although she did some mighty good playing toward the end of her program. She produces a good tone and her sincerity made a marked appeal on the audience. She was supported at the piano by Nicolai Schnee, who held the young violinist to a steady pace and contributed much to the success of her program through his excellent playing.

MARCH 4

R. Emmet Kennedy

R. Emmet Kennedy, heard at Town Hall, March 4, in a Dixie program, interested and delighted a large audience. He gave the quaint street cries of New Orleans and told in effective manner a number of his stories of Negro life from Black Cameos. He also sang a group of spirituals and folk songs. He was assisted by Jeanne De Vinnus, who sang with spirit a number of songs, by Guion, Lily Strickland, Clough-Leigher and others. Lou Olp was at the piano.

Mr. Kennedy is considered an authority on Negro songs, stories and traditions, and has collaborated with Edna Thomas in much of the material used on her programs, which have become very popular here and abroad. A number of Mr. Kennedy's articles have been published in the MUSICAL COURIER.

MARCH 5

Bianca Del Vecchio

Bianca Del Vecchio gave her debut piano recital on March 5, at Aeolian Hall, in an ambitious program, comprising the Prelude and fugue in D major, Bach-Busoni; Kreisleriana, Schumann, and Brahms' Variations on a Theme by Handel. Her playing throughout these three trying numbers revealed virility, technical skill, brilliance and musicianship.

The young lady, who is a graduate of the Institute of Musical Art (Frank Damrosch, director), has been heard on numerous occasions at the Institute, where she is a favorite. Her musical studies have been acquired entirely in this country, which proves once more that America can and does produce talent of outstanding merit. Her artistic and finished work was highly appreciated by a large audience. She received many beautiful floral offerings.

Florence Leffert

Florence Leffert, a young soprano of exceptionally fine voice, was heard in recital at Town Hall on March 5. She began her program with a German group and was accompanied by Giuseppe Bamboschek, Wilfred Pelletier was the accompanist for the rest of the program. Miss Leffert also contributed a French group and numbers by modern composers including Italian works. There are many things to recommend Miss Leffert, as she is the possessor of a round full voice which most of the time she uses exceptionally well. It has been some time since a debut has impressed so favorably.

New York Philharmonic: Landowska, Soloist

Wanda Landowska was the soloist with the Philharmonic Society, Willem Mengelberg conducting, at Carnegie Hall on March 5. She played the Mozart E flat piano concerto and, an expert in this kind of music, she played it very beautifully, indeed. The orchestra part also was ideally performed and there was lengthy and repeated applause for everyone at the end. For the rest there was some

Bach—the prelude to the 174th cantata and the adagio from the organ concerto in C in an arrangement for strings by Alexander Siloti. Also there was the Eroica symphony, in Mr. Mengelberg's familiar and distinguished reading. The Bach too, was nobly done. All in all it was an extremely fine evening of music making for those who love the classics at their purest.

MARCH 6

Olga Warren and Francis Moore

Olga Warren, soprano, and Francis Moore, pianist, gave an interesting recital on March 6 in the concert hall of American Institute of Applied Music. An audience of large size attended and was liberal in its applause.

Mme. Warren sang delightfully, infusing into her artistic work warmth, charm and intelligence. She offered three groups, the first containing songs in English by Anthony Young and Moore F. Werner, as well as German lieder by Hugo Wolf, Brahms and Liszt; the second group, French songs by Hahn and Fourdrain, as well as one by Alvarez in Spanish, and her closing group was made up of numbers by American composers — Winter Watts, Frederic Warren, and Richard Hageman. Of this last group Mr. Warren's Fiddler of Dooney was much admired. As encores she gave Ardit's Il Baccio, and a song by Hugo Wolf in an English translation by her husband, Frederic Warren.

Mme. Warren was in unusually good voice. Her singing of Liszt's Die Lorelei, Hahn's L'Heure Exquise, and Alvarez' La Partida were particularly outstanding.

Mr. Moore played Schumann's Sonata in G minor masterfully. His reading of this work was such as to stamp him an artist of high merit. He also was obliged to give an added number.

Bertha Van Den Berg accompanied Mme. Warren sympathetically.

Elshuco Trio and Festival Quartet of South Mountain

The Elshuco Trio, in conjunction with the Festival Quartet of South Mountain, assisted by Nicholas Moldavan, cellist, gave the seventh concert of the Brahms chamber music cycle at Aeolian Hall, March 6. Two quintets — F major, op. 88 (1883) and G major, op. 111 (1891) — and the D minor sonata for violin and piano, op. 108 (1889) comprised the program. These admirable artists play with such evident sincerity, enthusiasm and finish of artistry as well as complete understanding, that the works of Brahms are done full justice in their interpretations. The F major quintet, brilliant and energetic in style, is one which won enthusiastic praise even from Brahms' relentless critic, Hugo Wolf, whose review of it reads like a prose fantasy. The themes are frequently given out by the viola, and in the second movement particularly the violists played with unusually beautiful tone. Excellent tonal blending, balance and proportion, and a fine sense of feeling for both rhythmic and tonal nuances distinguish the playing of the ensemble. They perform with conviction, intelligence and sincerity of expression.

The G major quintet is one of the most beautiful of all of

Brahms' chamber music works. It is rich in color and the closely woven texture requires great skill in ensemble. It was given a notable rendition and the exquisite cello part stood out pleasingly.

Messrs. Kortschak and Giorni collaborated in sympathetic interpretation of the poetic violin and piano sonata, which had its first public hearing in Vienna in February, 1889, played by Joachim and Brahms. Aurelio Giorni, who has played the piano scores throughout the entire series, deserves a special word of commendation for his very beautiful tone, which is velvety, rich and elastic. His phrasing and continuity of line are also admirable. Another large and discriminating audience applauded enthusiastically throughout the entire program.

Julia Hudak

A dance recital was given at the Manhattan Opera House on March 6 by Julia Hudak, supported by Rodion Gritzanov, Attila Farkas and the corps de ballet. The opening number was The Romance of Ilonka, a Hungarian ballet pantomime in three scenes. This required a large cast and Miss Hudak appeared as Ilonka, but on the whole the best work appeared to be done in the shorter numbers and the audience unmistakably liked these better. The music was drawn from various operas, old and new, and from the works of classical and modern composers. The program was too lengthy to go into detail in regard to the various numbers, but mention might be made of a few of the selections. In Daughters of the Regiment, danced to music by Chiti, Miss Hudak was fascinating, entering wholeheartedly into the character. In the Grand Pas de Deux Miss Hudak and Mr. Gritzanov were excellent in their dancing and their costumes also were effective. The orchestra was under the direction of Dezsö d'Antalfy.

MARCH 7

Metropolitan Museum of Art Concert

The first in a series of four free concerts was given before a capacity audience by David Mannes and his orchestra, at the Metropolitan Museum of Art, March 7. This



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BOSTON

(Continued from page 5)

sonata of the funeral march, which has been played here with greater distinction, Liszt's Spanish rhapsody and a study by Dohnanyi, the pianist's numbers were drawn from Italian sources. Frescobaldi, Scarlatti, Pick-Mangiagalli, Sgambati, Franco de Venezia and Martucci were all represented—and by pieces of varying merit. The program on the whole was not well calculated to exhibit Mr. Sciarretti's abilities as an interpreter. Nevertheless it was possible to observe genuine talent, praiseworthy technical equipment and good rhythm. His audience applauded him warmly.

JULIUS DURLSKAIVICH IN RECITAL

Julius Durlskaivich, violinist, gave a recital here on February 24, in Jordan Hall. With the competent assistance of Harry Kaufman, he played Bruch's melodious concerto in G minor, Tartini's sonata of The Devil's Trill, a lighter miscellany labelled Mendelssohn-Achorn, Wieniawski, Tschaiakowsky-Auer and Sauret, and, for effective closing number, the transcription by Behm of Paganini's 24th caprice. This violinist has already achieved a technic that is, on the whole, adequate, if not brilliant. Although his tone is generally large and warm, his intonation is not always faultless. He is musically intelligent; he phrases tastefully. As an interpreter his zeal for emotional expression leads him to give weight to unimportant details. Aside from occasional excesses of this kind his playing holds the attention. A large audience applauded him vigorously.

HOWARD GODING PLEASES

Howard Goding gave his annual recital, February 26, in Jordan Hall. His program was interesting and commendably brief, comprising three pieces from Schumann, two fragments out of Bach's first partita, the Valses Nobles et Sentimentales of Ravel, and lighter numbers by Debussy, Satie, Liszt, Chopin and Albeniz. Mr. Goding demonstrated long ago that he is a pianist of notably fine quality. His technic and musicianship are equal to any test; he plays with taste and with poetic insight. The more the pit there fore that he should not pursue a concert career with greater enthusiasm.

DAI BUELL PLAYS LISZT AND SCHUMANN

Dai Buell's fourth recital of pianoforte music with interpretative remarks was given on March 4, at the Copley-Plaza Hotel. The subject on this occasion was Liszt and Schumann (A Study in Friendship). The Sonata in B minor of Liszt and the Fantasia by Schumann dedicated to Liszt, with lighter numbers from both composers, made up the program. This recital was unusually interesting to Miss Buell's large following in this city, for, in addition to her having studied with two pupils of Liszt, no little authority has been added to Miss Buell's interpretations of Schumann, through her studies with Prof. Dorn of Wiesbaden. It will be recalled that the father of Prof. Dorn was the composition teacher of Schumann, and the opportunity for verifying certain traditions connected with the works of Schumann was a valuable one. Miss Buell played with her customary skill and taste, and was obliged to add many encores to her

program. The fifth and last recital in this series will take place at the Copley-Plaza on March 18, and will be devoted to Bach and Some Other Moderns. J. C.

MARGARET SITTIG WINS SUCCESS

Margaret Sittig, violinist, gave a recital in Jordan Hall, February 19, with the highly competent assistance of her father, Frederick V. Sittig, pianist and accompanist. Miss Sittig was heard in an interesting program comprising Vitali's Chaconne, the exacting concerto op. 31 of Vieuxtemps, a seldom heard concerto by Cecil Burleigh—grateful to player and listener alike—and a final group that included transcriptions from Friedemann Bach, Chaminade and Tschaiakowsky, together with an ornate mazurka by Zarzycki.

In her playing of these pieces Miss Sittig proved that she has already gone far as violinist, as musician, as artist. She draws an uncommonly beautiful tone, warm and full; her intonation is singularly pure, her bowing admirable. Her phrasing bespeaks the sensitive musician with a fine feeling for structure. Miss Sittig plays, moreover, with an emotional ardor that is readily communicated to her hearers. She had a splendid success with a large audience.

ETHEL WOODMAN SOLOIST WITH PEOPLE'S SYMPHONY

Ethel Woodman, contralto, was the soloist at the fifteenth concert of the People's Symphony Orchestra, February 15, at the St. James Theater. Miss Woodman disclosed a voice of beautiful, natural quality and no little dramatic imagination in the familiar air, *Amour, vieux aïer*, from Saint-Saëns' *Samson and Delilah*, and in Massenet's popular *Elegy*, which she added as an encore.

For purely orchestral pieces Mr. Mollenhauer conducted the first symphony of Beethoven, Saint-Saëns' *A Night in Lisbon*, and Strauss' tone poem, *Don Juan*.

N. E. CONSERVATORY NOTES

Large audiences in Jordan Hall greeted the first performance on any stage, February 14 and 15, of the *Pirate's Daughter*, a musical comedy, the words and lyrics by George M. Brown and Dorothea Bassett, the music by Keith Crosby Brown. The performances were for the benefit of the scholarship fund of Alpha Chapter, Phi Mu Alpha, Sinfonia Fraternity of America, whose members were assisted by young women students of the New England Conservatory of Music, and the rehearsals coached by Clayton D. Gilbert, head of the Conservatory dramatic department. The piece is Mr. Brown's first venture in the field of comic opera. It drew favorable comment from a friendly audience. It is scheduled to be performed in California and elsewhere under Sinfonia auspices.

Mrs. F. Otis Drayton (Alice Allen), pianist, appeared on February 17, with the Conservatory Orchestra, Wallace Goodrich, conductor, in a presentation of the Chopin Pianoforte Concerto in F minor.

L. F. Motte-Lacroix, pianist, of the faculty, gave a complimentary recital in Jordan Hall, on February 20, playing among other significant works Mompou's *Catalonian Sketches*.

A pianoforte recital by L. F. Motte-Lacroix, of the faculty of the New England Conservatory of Music, his second public performance under Conservatory auspices, brought a large audience to Jordan Hall, February 20. The

program included Mompou's *Catalonian Sketches*, three of the Debussy *Estampes*, and works by Beethoven, Liszt, Fauré, Roussel, Ravel and Chabrier.

By invitation of the New England Conservatory M^{lle}. Nadia Boulanger, second Prix de Rome of the Paris Conservatory and a member of the faculty of the American Conservatory in Fontainebleau, gave an organ recital with analytical comment in Jordan Hall on February 25. J. C.

PHILADELPHIA ORCHESTRA
PLAYS RUSSIAN PROGRAMCivic Opera Company Gives *Il Trovatore*—Notes

Philadelphia, Pa., March 3.—A program of Russian music was presented by the Philadelphia Orchestra, Leopold Stokowski conducting, on February 20, 21 and 23. The first number, prelude to *Khovantchina* by Moussorgsky, was delightful. Following this came *Suite Scythie* by Prokofieff. It was primitive in rhythm, a bit startling, and seemed to have something definite to say. The closing number was the Tschaiakowsky symphony No. 5 in E minor, exceptionally well played and read.

CIVIC OPERA COMPANY

The Civic Opera Company presented *Il Trovatore* on February 26 at the Metropolitan Opera House, before another capacity audience. The popularity of this company has certainly increased phenomenally, as has also the excellence of the performances. Marie Rappold, as *Leonora*, sang with good effect. Beatrice Eaton, as *Azucena*, also scored a success. Giuseppe Bonini, as *Manrico*, exhibited a beautiful voice. The other parts were well taken as follows: Inez, Helen Botwright; Count di Luna, Ivan Ivantoff; Ferrando, Fred Patton; Ruiz, Nino Mazzeo, and the Messenger, Albert Mahler. The orchestra and chorus did fine work under Alexander Smallens, who conducted the entire performance with a commendable lack of dragging.

NOTES

Alan Hensel Lewry was the violin soloist at a service and program of music given at the Advent Lutheran Church.

The Philadelphia Music Teachers' Association had the pleasure of listening to an interesting talk on *Roots of Modern Music* by Pauline Mallet-Prevost Ornstein at the Art Alliance, February 25. Later in the evening Mrs. Ornstein also discussed *Modern Methods of Teaching Children*. Music was furnished by Horatio Connell, baritone; Charlton Lewis Murphey, violinist, and Joseph W. Clarke, pianist. It was decidedly enjoyable. M. M. C.

Gabriel Fauré Left Posthumous Quartet

Paris.—It has become known that at the time of his recent death, at the age of eighty, Gabriel Fauré was working on a string quartet, which it seems was virtually completed only a few days before. Knowing that the end was near he told his friends that he was unable to judge the value of the work, and to destroy the composition if they considered it unworthy of him. After his death, however, the friends who examined the work were astonished by its beauty. The workmanship is masterly and the writing as firm as ever. L.

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MUSIC SCHOOLS ORGANIZING NATIONAL ASSOCIATION

It was announced by President Kenneth Bradley at the meeting of the National Association of Schools of Music and Allied Arts, held at Rochester, N. Y., on February 28, that the Carnegie Foundation of New York has agreed to finance the Association in its enormous and important undertaking. The program adopted is to define the various courses which are and should be offered by music schools and to standardize the systems for granting credit. At present the great schools are found to be offering very similar courses, but their methods of measurement, which is after all only a question of terminology, are now a cause of much misunderstanding. This one undertaking is far greater than the layman might at first presume and will necessarily take time. As explained in previous announcements of the association, the organization is not now one of music schools, but of individuals who are acting in an advisory capacity until such time as the various committees shall have made the necessary research and defined its policies. When this is accomplished the conclusions will be printed and distributed to all educational institutions and schools of music. Institutional membership will then be in order and granted according to classifications established.

At the meeting in Rochester the first report of the Commission on Curricula and unit courses suggested an outline of study leading to teacher's certificate, diplomas and degrees, together with entrance requirements for classified students.

The officers and committeemen of the Association are: Kenneth M. Bradley, president (Bush Conservatory, Chicago); Charles N. Boyd, treasurer (Pittsburgh Musical Institute); Burnet C. Tuthill, secretary (Cincinnati

Conservatory of Music); vice-presidents—Harold L. Butler (Syracuse University), William MacPhail (MacPhail School of Music, Minneapolis), Arthur W. Mason (Louisville Conservatory of Music), Edwin J. Stringham (The Wolcott Conservatory of Music); Advisory Committee—Ernest Bloch (The Cleveland Institute of Music), George W. Chadwick (New England Conservatory of Music, Boston), Frank Damrosch (Institute of Musical Art, New York City); Commission on Curricula—Howard Hanson (Eastman School of Music, Rochester, N. Y.), Gilbert R. Combs (Broad Street Conservatory, Philadelphia), John J. Hattstaedt (American Conservatory of Music, Chicago), Earl V. Moore (University School of Music), Harold Randolph (Peabody Conservatory of Music, Baltimore), Louise Westervelt (Columbia School of Music, Chicago); Commission on Ethics—Peter C. Lutkin (Northwestern University), George C. Williams (Ithaca Conservatory of Music), Francis L. York (Detroit Conservatory of Music).

Among other members of the Association, many of whom were present, are: William Boeppler (Wisconsin Conservatory), Felix Borowsky (Chicago Musical College), Charles Wakefield Cadman (University of Southern California), Kate Chittenden (American Institute of Applied Music), Nellie C. Cornish (Cornish School of Music, Seattle), Carl Faeltel (Faeltel Piano School, Boston), E. R. Kroeger (Kroeger School of Music, St. Louis), Earl Rosenberg (Hornor Institute, Kansas City), Grace H. Spofford (Curtis Institute, Philadelphia).

The next meeting of the Association will be held in Chicago in November, 1925.

BERLIN

(Continued from page 6)

very rhythmically and brilliantly; Severin Eisenberger, under Szell, the C minor Mozart, with too much technic and too little else. Ignatz Friedman gave a recital of which I heard only the Chopin group. He is a pianist who, whatever he does, delights his audience, and not all he did with Chopin was hors discours. Finally there was Richard Buhlig, of Vienna and the U. S. A., who has definitely grown into a "big" pianist. He played the Brahms-Handel variations, without omissions, and played them with stunning command of the technical and musical requirements. His second concert, consisting only of big and biggest works, was a decided success.

AND SINGERS

There have been a number of singers of songs, of both sexes—or all four, as one might say. Beginning at the top of the scale, we had the pleasure of hearing two Americans, Elizabeth Rothwell and Harriet van Emden, and being exceedingly pleased with both. Mme. Rothwell was a real surprise, for never having heard of her in the east of America (how provincial we are!) I knew her not. She sang a group of Wolf, at the head of a most interesting program, with such beauty of voice, such intensity of expression and musical feeling that one could not possibly wish for more. Raul Laparra's Basque folk songs and two songs by Walter Rothwell, were a novelty for Berlin and pleased the audience very much, as did everything the singer did, in fact.

Harriet van Emden this time acted as pioneer for Rudolph Mengelberg, nephew of the conductor, with a number of his songs, accompanied by the composer. The songs, settings of poems by Eichendorff and Verlaine, reveal the hand of a cultivated musician, well versed in the intricacies of modern harmony, with a well developed feeling for the exigencies of the lyrical style. The Verlaine songs, on the whole superior to the Eichendorff group, contain some uncommonly good music. Miss van Emden gave a most satisfactory rendition, and with her crystal clear soprano added some of the little known Italian songs of Schubert. The success of the recital—one of the "Abendmusiken" given regularly at the Grotian-Steinweg Hall—was most flattering both to the composer and the singer.

A newcomer to Berlin—and Germany—Olga Haley, English mezzo, made a most auspicious bow. She has a rich voice of enormous range, and while she commands the contralto register perfectly it is especially the high notes by which she shines. If, as I hear, she is to go to America, Miss Haley is bound to have a success.

The same is true of Luritz Melchior, Danish tenor, who bids fair to become the saviour of Bayreuth. But in opera rather than recital, though he displays more than ordinary intelligence in the interpretation of songs. He has the most brilliant top notes of any tenor outside of Italy, and his temperament and figure fairly cry out for the stage. He sang a program that was far too long and none too well chosen, and yet the public wanted more.

Heinrich Rehkemper, baritone, with Michael Raucheisen at the piano synonymous with perfection of tone and musicianship. But why be content with that? Even a baritone with a ravishing voice should interpret the poem (as well as the music) when he sings songs. Why not memorize the text and—sing it correctly? When a singer is as good as that, he—deserves to be told.

A REMARKABLE CONCERT

The cream of Berlin's musical world foregathered two days ago in the little Klindworth-Scharwenka Hall, straining its capacity to the utmost, and straining its ears to catch every note of some modern works for wind instruments, played with uncanny virtuosity by members of the crack Staatskapelle under the baton of a young man named Walter Herbert. Herbert is an assistant conductor at the Leipzig Opera, but unless all signs fail he will soon be commanding a few assistants of his own.

The concert proved once more what I have often said: the best performance is none too good for a modern piece; while a bad one is worse than none at all. The clou of the evening was Stravinsky's much discussed octet, which Strav-

insky himself conducted here shortly before his departure for America. It was, I hear, a poor performance, and the work had no success. The present performance was a marvel of perfection, clarity and expressiveness, and the audience went wild. It was my third hearing of the work, and my best.

Notwithstanding the dictum of some distinguished colleagues in America I must say that I consider it a masterpiece of its kind, one of the best things Stravinsky has done.

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And a fair proof of its quality is the fact that it improves on acquaintance. To my friends who have heard Stravinsky's performance in New York I say: hear it again, hear it under a conductor like Stokowski or Reiner—any real, born conductor with a penchant for the moderns—and you will agree with me.

The rest of this remarkable concert consisted of Darius Milhaud's Symphony No. 5, which is more clever and amusing than original (without Stravinsky it would be unthinkable), Kurt Weill's mediaeval song cycle, Frauentanz, with flute, viola, clarinet, horn and bassoon, which had its first performance at the International Festival last year, and Florent Schmitt's Lied and Scherzo for double wind quintet, which I had unfortunately to miss. Mozart's gracefully capering E flat serenade for wind octet (no flutes), in a virtuosic presentation, served as shock absorber at the end. Lotte Leonard, musician among singers and bel-cantist among musicians, sang the brutally difficult Weill melodies as though they were the merest Dittersdorf. She deserves a monument made out of tuning forks.

CÉSAR SAERCHINGER.

Tayler and Burrows Recital

Saturday evening, March 14, there will be a recital at the Junior League Hotel, 541 East 78th Street, New York, given by Muriel Tayler, soprano, and Raymond Burrows, pianist.

Miss Tayler's first group will include the seldom heard, Charmant Papillon by Campra, and there will be a coloratura group from La Sonnambula, and a closing group in English. Mr. Burrows' contribution to this interesting program will begin with the Beethoven Contra Dances, almost unknown to New York concert going audiences. Bach



RAYMOND BURROWS.

and Brahms numbers complete the three B's, followed by a Chopin group.

Concert by the Organizations of the Boy's Council

One of the most novel programs that has been held in Philadelphia in many a day took place at the Metropolitan Opera House on the afternoon and evening of March 7, when the Civic Junior Symphony Orchestra, the Boy Council Harmonica Band and the Civic Junior Band, under the direction of Albert N. Hoxie, appeared for the first time in a large public performance. It was under the auspices of the Boy Council of Philadelphia, of which Alex. Colville, Jr., is president, with Mayor W. Freeland Kendrick as honorary president. Mr. Colville made a short introductory speech regarding the aims of the Council and its appreciation of the Mayor's splendid support.

The first part of the program was given by the Civic Junior Symphony Orchestra, composed of boys ranging from those who looked not more than seven, with their feet dangling from the chairs, to young men in their early twenties. Mr. Colville explained that they were obliged to call upon six men of more mature years to fill the places of six boys who, at the last moment, were unable to be there. The first number was The Merry Wives of Windsor overture, by Nicolai, followed by a suite of three dances from Henry VIII, including the Morris Dance, Shepherd's Dance and Torch Dance. They were all played with a snap and vigor quite delightful. Mr. Hoxie has a magnetic personality which proves eminently successful with the boys. Both he and they seem to thoroughly enjoy their work together, and his winning smile encourages them to greater effort.

The closing number of the first part of the program was a violin solo, Gypsy Airs by Sarasate, played by Nathan Schwartz, the concertmaster of the orchestra, beautifully accompanied by Ruth Row Clutcher. The composition is a general favorite and was well played by Mr. Schwartz and greatly appreciated by the large audience. He responded to the applause with a pleasing encore.

With all due respect to the first and third parts of the program, the second part made the decided "hit" of the evening, for that was given by the Boy Council Harmonica Band, composed of about 75 boys of all sizes, colors and kinds. Their happy faces and keen interest inspired even the worn musician. Beginning with Swanee River, their selections ranged from Old Black Joe and Turkey in the Straw through several popular numbers, to the beautiful melody from the Largo of Dvorak's New World Symphony. This last was announced on the program and was awaited with some trepidation by those familiar with the orchestral arrangement, but the melody rose clear and beautiful with no effect of inadequacy. Lena Blanche Jones was of invaluable assistance as accompanist. After the last number, the American Patrol, the applause was tremendous. It was announced that the membership in the Harmonica Bands now numbers 40,000, and they will all play together at the Sesqui-Centennial next year. It will surely be worth hearing.

The Civic Junior Band opened the last part of the program with the overture Morning, Noon and Night in Vienna, by Suppe, followed by selections from Faust, by Gounod. These boys show good training and fine spirit.

Mayor Kendrick made a short address on the splendid work being done for the boys and his pleasure in being able to assist in giving the boys and girls of Philadelphia "a chance." He introduced Mr. Collier, who is to have charge of the Sesqui-Centennial, and Mr. Collier spoke for a few moments on the plans for the Exposition, appealing to the people to stand back of the Mayor and those working for the success of the affair.

"Uncle Wip," the broadcaster for station WIP, who has a Harmonica Band of 70 boys, also spoke. It is interesting to know that this concert was broadcasted, and before the evening was over a telegram was received by Mr. Hoxie from his brother on Cape Cod, stating that the concert was "coming through finely."

The closing number was Sousa's Stars and Stripes Forever, which, in addition to being well played by the band, was made doubly impressive by the appearance of twelve boy scouts, in uniform, each bearing a flag.

M. M. C.

J. Fischer & Bro. to Remove Salesrooms

The publishing house of J. Fischer & Bro. announces the removal, between March 15 and May 1, of its salesrooms to 113-119 West 40th street.

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COLLEGE CHORAL MUSIC IS ON A HIGHER STANDARD TODAY THAN HERETOFORE, SAYS HOWARD McKINNEY

Director of Music Department at Rutgers College and New Jersey College for Women Tells of Aims and Accomplishments—Is Trying to Develop an Interest in Music as Well as in Musical Personalities—Plan for New Music Building—Clubs to Give New York Concert in Late Spring.

Over in New Brunswick, N. J., stands an old Colonial Institution, dating from 1766, Rutgers College, a college for men. It has many fine old traditions, but it also has a strong department which is a recent development, one which is contributing much to the life of the school and of the community.

Ten years ago Rutgers College had no special music department. When it was decided to include a course in music, the choice of a director was most important, since to build up such a department required not only a musician of broad training and experience, but one also of vision, tact, seriousness of purpose and pleasing personality. That the right man was selected to fill this difficult and important role may be judged by the results accomplished in nine years by Howard D. McKinney, who brought to his task an enthusiasm and understanding that gave it a fine start. He realized first that it was his duty to arouse an interest in and a desire for good music and to raise the standard of taste. It meant the overcoming of many obstacles, securing of cooperation and patience. He started the first year with five students registered in the music course. Today there are 250.

But while numbers bespeak the growth of interest, there are other things that also tell of actual accomplishments. Eight years ago the New Jersey College for Women was instituted, with an enrollment of fifty-four students, which has grown to its present enrollment of 500. Rutgers numbers about 600 men. Interest in music in the women's college also has grown apace, and while each college has

can. On Sunday afternoons there is a series of musicales in the chapel. We have a particularly beautiful Christmas service there, which, in this old and lovely setting, is really inspiring.

Then we also have interested the entire community. And while the people are giving their support and cooperation, we hope that we too are contributing something worth while. We have a concert course of five numbers, costing \$5, with student prices at \$2.50. We have had many well known visiting artists, such as Landowska, Huberman, Claire Dux, Werrenrath and others. We have endeavored, however, to develop a real interest in music for itself as well as in musical personalities.

Mr. McKinney's optimism in the face of obstacles and limitations will probably be rewarded in another year or so by something which will be a big step in the growth of his work. A campaign is being conducted by the Federated Women's Clubs of New Jersey to raise money for a new building for the Women's College which will house the music department. A new chapel is also planned.

The combined choral clubs of Rutgers College and the New Jersey College for Women plan to give their second New York concert this May. They are rehearsing for it Deems Taylor's The Highwayman and some California folk songs of the Spanish type, a unique collection arranged by Arthur Farwell and Loomis.

Sara Anderson Regneas Sings

Enjoyable in high degree was Sara Anderson Regneas' singing of Schumann's song cycle, Frauenliebe und Leben, in the reception given Marguerita Sylva by the Musicians' Club of New York, Chickering Hall, March 5. Trying weather conditions did not prevent the gathering of a host of prominent musical folk, who met the honor guest and heard words of appreciation expressed by her in a delightful speech following the music. Mme. Anderson Regneas showed refined art in all she did, singing with true appreciation of the composer's beautiful music; the hearers would like to have heard many of the songs repeated. Her poise and personality were that of the experienced American artist, whose career has been beautiful and successful.

Willem Durieux, cellist, lent variety to the program with works of importance, adding as encores transcriptions of the songs, Du bist wie eine Blume (Rubinstein) and Drink to Me Only With Thine Eyes, Mme. Durieux playing his accompaniments. Richard T. Percy shared in interpreting the Schumann songs, his piano accompaniments aiding the singer and composer to real appreciation.

Warford Pupils Please

Margaret Haase, a soprano with appealing quality of voice, gave an interesting program at Wurlitzer Auditorium on February 23. She was ably assisted by Joseph Kayser,

To Mr. and Mrs. E. H. Eilert

On Monday afternoon, March 9, at the Lutheran Hospital, New York, a son was born to Mr. and Mrs. Edwin H. Eilert. Mr. Eilert is a member of the MUSICAL COURIER staff. The young man will be named after his grandfather, Ernest Frederick Eilert, president of the Musical Courier Company.

baritone, whose fine voice and artistic work is a constant recommendation of the Warford Studios. In addition to a number of classics, a group of Mr. Warford's songs were charmingly done by Miss Haase—Approach of Night, Three Ghosts and A Rhapsody. Mr. Kayser also sang Warford's Thy Heart's a Rose and Earth is Enough. The audience, a most enthusiastic one, practically filled the auditorium and Norman Curtis was an able accompanist.

Estelle Liebbling Pupil Successful

Beatrice K. Eaton, artist-pupil of Estelle Liebbling, was most successful as Azucena, on February 26, in Philadelphia. The Philadelphia Evening Bulletin said: "Miss Eaton was outstanding as Azucena. She put a good deal of fervor into her acting, and her voice, although a mezzo, is full and rich and particularly effective in the upper reaches." Favorable, too, was the report of the Public Ledger: "Beatrice Eaton had the difficult role of Azucena, which she did satisfactorily, both vocally and dramatically." The Inquirer was of this opinion: "Beatrice Eaton gives fine rendition of the Gypsy Mother. Her voice and histrionic qualities are well suited to the part." Said the North American: "Beatrice Eaton gave a very moving interpretation of Azucena."

Perfield Musical Chalk Talk

Effa Ellis Perfield recently gave a Musical Chalk Talk at the Madison Square Church House (corner of Thirtieth Street and Third Avenue). Ada Morrow, head of the music department, has introduced Musicianship Classes in her work at this Settlement Center and is doing it according to Trinity Principle Pedagogy.

Mrs. Perfield is to give a similar talk for the New York Piano Conservatory at Plainfield, N. J. These talks and lessons always interest the community and assure success to the teacher.

Jeannette Durno's Activities

Jeannette Durno's most recent addition to her tour in the Southeast is a recital at Coker College, Hartsville, S. C., on April 4. Miss Durno will hold a summer class for pianists and teachers at her Chicago studio from May 25 to July 6, after which she will go to Saskatoon, Sask., to hold a class from July 11 to August 8. Then Miss Durno plans a vacation in the Canadian Rockies and British Columbia.

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HOWARD D. McKINNEY,

director of the music department of Rutgers College and the New Jersey College for Women.

its own choral club, they combine forces for some concerts, all under the efficient leadership of Mr. McKinney. The combined clubs number about eighty voices.

Approximately twenty concerts a year are given by the clubs separately and then the combined clubs give one home concert and one New York concert. Last May they made their initial bow before the New York public, giving a concert at Aeolian Hall. They were enthusiastically received and were highly praised by the critics.

"You must have been quite gratified and highly elated over the success of your first New York concert, were you not?" the writer asked Mr. McKinney.

Mr. McKinney, despite his enthusiasm and unflagging energy, is of a modest and reserved nature. "Yes," he admitted, "and I was quite surprised. I hardly looked for more than a mention in the papers, if that, and considering the fact that other colleges have given choral concerts in New York for years, I was naturally pleased that our first one should be given the splendid reviews it had. The critics noted especially the freshness of the voices and the high standard of the music."

"Of course," McKinney continued, in the discussion of the kind of music used, "we do not eliminate entirely the lighter type of songs which are popular with college glee clubs, but we do try to instill a genuine interest in a higher type of songs. Last year our program contained beautiful choral numbers by Bach, Palestrina and Rachmaninoff, as well as some folk songs and Negro spirituals."

The aim of Mr. McKinney in developing the music is a broad one and a fine one. It is that of general music appreciation.

"We strive for broad culture for all rather than specialized training for the few," he explained. "We try to have them all participate in music and to hear all the good music they



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BOSTON-NEW YORK

MARTINELLI, BACK AT METROPOLITAN, RECEIVES OVATION; GIGLI SHOWERED WITH FLOWERS AT SEASON'S FAREWELL

The Former Returns Fully Recovered After Lengthy Illness, While the Latter Also Arouses Great Demonstrations as He Sings for Last Time This Season—Final Performance of Lohengrin and Falstaff Attract Large Audience—Rigoletto Repeated

GIOVANNI GALLURESE, FEBRUARY 28 (MATINEE)

An especially enthusiastic audience crowded the Metropolitan on Saturday afternoon for the second performance of Giovanni Galluresse. On numerous ill-timed occasions the spectators broke in with spontaneous applause, and at the end of each act when the principals brought out the apparently reluctant composer, Italo Montemezzi, it looked at times as if only a speech would satisfy them. However, there was no speech.

The cast presented was practically the same as before. Lauri-Volpi as Galluresse did some exceptionally fine singing. Maria Mueller as Maria displayed the same beauty of voice and musicianship as previously. Danise as the villainous Rivegas showed his rich voice to advantage. Giovanni Martino as Nuvis and Bada as Bastiano carried their

difficult roles well. The cast was completed with Picco, Didur, Reschiglian, Malatesta and Mary Bonetti. Rosina Galli and Giuseppe Bonfiglio scored with their dance in the second act. Tullio Serafin conducted.

LA GIOCONDA, FEBRUARY 28

On Saturday night a capacity house listened to an excellent performance of Gioconda, with Frances Peralta in the title role. She gave a splendid portrayal of the role, which is well suited to her vocal and histrionic gifts. During the entire opera Peralta held the interest of the audience but it was in the final act that she rose to superb heights dramatically and vocally. The audience showed its appreciation of her work frequently. Jeanne Gordon was a handsome Laura and sang well. Gigli was an agreeable looking Enzo, winning an ovation for his big solo in the second act. The ballet also scored heavily with the audience, especially after the Dance of the Hours. Merle Alcock's beautiful voice was heard as La Cieca and de Luca was a rich voiced Barnaba. Mardones was cast as Aloise.

Serafin gave the lovely score a commendable reading and was the recipient of a demonstration between the acts. All in all, the audience was an enthusiastic one.

SUNDAY NIGHT CONCERT, MARCH 1

The Sunday night performance at the Metropolitan was devoted to the presentation of Lucia di Lammermoor in concert form without costumes, stage setting or dramatic action. These, however, were little missed through the superb singing of Queena Mario in the title role, and Armand Tokatyan as Edgardo. The rest of the cast, offering excellent work, consisted of Vicente Ballester as Lord Enrico Ashton, Angelo Bada as Arturo, Grace Anthony as Alisa, Jose Mardones as Raimondo and Giordano Paltrinieri as Normanno, in addition to the Metropolitan chorus. Especially pleasing was the Mad Scene and the sextet to which the audience, large in number despite the weather, responded heartily. Bamboschek conducted.

L'AFRICANA, MARCH 2

L'Africana was given for the last time this season, and Gigli made his farewell bow on March 2. After his big aria, O Paradiso, sung superbly, the tenor was tendered an ovation which lasted several minutes. A la Farrar days, many bouquets were tossed upon the stage at Gigli's feet



GIOVANNI MARTINELLI,

popular Metropolitan tenor, fully restored to health and in voice, after a siege of typhoid fever, made his re-entry at the Metropolitan on the evening of March 5 as Canio in Pagliacci. After the Ridi Pagliaccio and at the end of the opera he was the object of ovations which, for warmth, enthusiasm and long duration, have rarely been equalled within the walls of that veteran opera house. (Photo © Mishkin.)

and the happy and much affected singer tossed flowers and kisses back to the tumultuous audience.

Although indulgence was asked for Miss Rethberg, who had a cold, she sang beautifully and without showing any trace of fatigue. The rest of the cast, a familiar one, included Danise, Didur, Ananian, Bada, Rothier and Queena Mario (an effective Inez). Serafin gave the score a fine reading.

ROMEO ET JULIETTE, MARCH 4

The always delightful Gounod opera was repeated on Wednesday evening with a familiar cast headed by Bori, a slim and attractive heroine in good voice, and Edward Johnson, likewise pleasing to the eye and ear. The minor parts were in familiar and capable hands and Hasselmans conducted.

DIE WALKÜRE, MARCH 5 (MATINEE)

The matinee performance of Die Walküre on March 5 was given before a large audience which was most demonstrative in showing its approval for the excellent presentation. Rudolph Laubenthal's Siegmund deserves much praise. The Wotan of Clarence Whitehill needs no special comment, its value being already well known. Elisabeth Rethberg essayed the role of Sieglinde with good effect, while Fricka was well taken care of by Karin Branzell. Nanny Larsen-Todsen was a capable Brünnhilde. William Gustafson appeared in the part of Hunding. The Valkyries included Nannette Guilford, Phradie Wells, Laura Robertson, Ina Bourskaya, Marion Telva, Henriette Wakefield, Raymonde Delaunoy and Kathleen Howard. The orchestra responded to Mr. Bodanzky's every wish.

LE COQ D'OR AND PAGLIACCI, MARCH 5

Thursday evening was a gala occasion at the Metropolitan, for it marked the reappearance of Martinelli after his lengthy illness. The popular singer was given a rousing welcome that came from all over the house. He was in excellent voice and received one of the biggest ovations of the evening after his "sob" aria Queena Mario was an attractive and clear voiced Nedda and Danise admirable as Tonio, singing the prologue beautifully. Tibbett was a rich voiced Silvio. Pani conducted.

Le Coq D'Or followed with the usual cast, except that Max Bloch replaced Diaz as the Astrologer.

RIGOLETTO, MARCH 6

Rigoletto, venerable as it is, never fails to draw when it has a good cast, and the audience that turned out to hear it on March 6 was attracted especially by the fact that Elvira de Hidalgo would sing the Gilda for the first time in New York. Mme. de Hidalgo, who made an excellent impression here with her Rosina in the Barber of Seville, confirmed and strengthened it in the role of Verdi's agile heroine. The voice is of lovely quality and so flexible that fioritura is a mere effortless nothing to her. The familiar second act aria brought her a veritable storm of applause which she was compelled to acknowledge time after time. Mme. de Hidalgo also has the happy idea of making the most lifelike characters that one possibly can out of the traditional operatic puppets, and she was able to impart real life to Gilda in an astonishing degree. Hers was a most emphatic success.

Giacomo Lauri-Volpi, as the Duke, did not have one of his best evenings. De Luca gave his customary flawless Rigoletto and Jeanne Gordon's rich voice added interest to the Maddalena in the last act. Jose Mardones was the gentlemanly rascal with the cellar voice, and the smaller roles were competently filled. Tullio Serafin's conducting gave fresh life to the classic score.

Busy January for Dilling

The month of January was a busy one for the De Reszke Singers and Mildred Dilling, harpist. The tour began in New England, taking in Hartford, Yale in New Haven, Portland, Providence and Springfield. January 23 they appeared at the Friday Morning Musicales at the Biltmore: 25, at their own recital at the Henry Miller Theater, New York, and at a private musicale at the home of Mrs. Leroy Frost in New York; 30 they played in Jacksonville, Fla.; 31, in Daytona, Fla., and February 2, in Palm Beach.

En route to the Pacific Coast they will play in Texas and Arizona, then many concerts on the Coast from San Diego to Seattle.

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Mr. Farbman is meeting with sensational success wherever he has appeared this season. Among the numerous successes he has made, special attention should be drawn to those in New York, Chicago, Boston, Detroit and Philadelphia.

By special request Mr. Farbman will give a third and last New York recital this season on the afternoon of April 12, 1925, in Aeolian Hall.

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending March 5. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

BOOKS

(Gamble Hinged Music Co., Chicago)

Mind Over Muscle, a Technical Economy for Pianists, by Lillian Jeffreys Petri.

MUSIC

(Sam Fox Publishing Co., Cleveland, O.)

Melodie Sketches, for organ, by Edwin H. Lemare.
Slumber Song, for organ, by Edwin H. Lemare.
The Lighthouse Bell Is a Wedding Bell, song, by Alfred Solman.
Together, song, with violin and cello obbligato, by Alfred Solman.
Neapolitan Nights, for piano, by J. S. Zamecnik.
Neapolitan Nights, song, by J. S. Zamecnik.
Powder and Patches, for piano, by Walter E. Miles.
Fireflies on Parade, for piano, by Theron Bennett.

(The John Church Co., New York)

The Rooster (Thoughts in a Hen Coop), song, by John Barnes Wells.
Achal By the Sea, a Little Irish Song, by Rosada Lawrance.
Blarney, song, by Paul Ambrose.

(The Willis Music Co., Cincinnati, O.)

The Lillis Graded School Orchestra and Band Series (Vol. 2), by J. E. Maddy and T. P. Giddings.

(Edition Neubert, Prague)

Wedding Suite, for violin and piano, by B. Voldan.
The New School of Positions (Analogical group system), for violin, by B. Voldan.
Songs, Czech-Slovakian, Jugo-Slavish, Anglo-American, German, melodic addition to the New School of Positions, for violin (with text), by B. Voldan.
40 Studies in the Analogical Group System, for violin, by B. Voldan.

(J. & W. Chester, Ltd., London)

The Heart Has Chambers Twain, Homecoming, The Coming of Love, To a Waterlily at Evening, songs (published separately), by Herbert Bedford.

(G. Schirmer, Inc., New York)

The Seasons, a Swedish folk song, harmonized and adapted for solo voice with piano accompaniment, by Samuel Richards Gaines.

Eros, song, by Arthur Nevin.
Three Outdoor Sketches, for piano, The Rainbow, The Old Mill-Wheel and Song of the Crickets (published separately), by Theodora Dutton.

Two Descriptive Pieces for Piano, Light Heels, Skating Song (published separately), by Allene K. Bixby.
Magnolia Blossoms, In an Orange Grove (published separately), for piano, by Albert V. Davies.

Memories from Childhood, a cycle for piano, by Leo Ornstein.

Veil Dance, morceau de genre, for piano, by N. Louise Wright.

Pretty Finger Studies for the Young Pianist (Volume 160), by Mathilde Bilbro.

(Carl Fischer, Inc., New York)

On Wings of Living Light, Easter carol for four mixed voices, by Stanley T. Reiff.

Twelve Short Responses Based on Classic Themes, arranged by John Pattinson.

Love Is Life, for mixed voices, by Huston Ray.

(Oliver Ditson Co., Boston)

The Walk to Emmaus, anthem for Easter or general use, for mixed voices, by George B. Nevin.

At the Sepulchre, Easter Anthem for men's voices, by George B. Nevin.

Easter Prologue and Processional, for mixed voices, by Arthur F. M. Custance.

Gethsemane, sacred song, by Charles Fonteyn Manney.

Easter Bells, song, by John Hyatt Brewer.

(Lorenz Publishing Co., Dayton, O.)

I Need Thee, Savior, song, by R. Deane Shure.

My Opportunity, song, by Harry Vibbard.

Love Suffereth Long, song, by Carrie B. Adams.

Mother and Home, song, by Ira B. Wilson.

More Love to Thee, song, by R. M. Stults.

Gracious Spirit, Dwell With Me, sacred duet, by Henry Wildermere.

(C. C. Birchard & Co., Boston)

The Princess Ulalia, lyrical fairy tale for solos, chorus of mixed voices and orchestra, by G. Francesco Malipiero.

MISCELLANEOUS MUSIC

(John Church Co., New York and Cincinnati)

Star Wishes, by Louise Snodgrass.—A neatly made little song with a decidedly pretty accompaniment.

(Oliver Ditson Co., Boston)

Valse Brillante in D flat, by L. Leslie Loth.—A piano waltz of decided effectiveness in the Moszkowski manner, though not as difficult as the Moszkowski waltzes. It is quite extended and is particularly serviceable as a study in octaves.

Three Piano Compositions, by Ernest Harry Adams.—The titles are Ashes of Memories, The Spinnet, Sweet Lavender. These pieces are of moderate difficulty and decidedly attractive. They are useful as studies for the studio and have so much musical interest that they will attract students and educate at the same time that they amuse.

Three Old World Sketches, by Theodora Dutton.—The titles are Alpine Vesper Chimes, A Song of Robin Hood, A Venetian Romance. Simple little studies for educational purposes.

(Evette & Schaeffer, Paris; Fine Arts Importing Corp., New York)

Four songs, by Felix Fourdrain to poems by André Alexandre.—The titles are La Farandole des Chimeres, Le Vieux Bateau de Rouen, La Chanson des Ages and Chinoiserie. Fourdrain is one of the most sane of all the moderns. There is scarcely a writer among the younger group of contemporary composers who could not learn from his science. He has developed a system of altered chords that is extraordinarily effective and aids him to the exact expression of whatever sentiment he may wish to convey in his music. He has also a very decided melodic talent and, best of all, he never allows his modern harmonies to interfere with his melodic invention. These songs are as effective as are others from the same pen and should win wide popular favor. The words are in French only and the accompaniments are far from easy, but for professional singers the songs will be found to be a very welcome addition to the concert repertoire.

(Enoch & Sons, New York)

A Kentucky Melody, by Robert Coverley.—The tune of the song is an imitation of the folk-song manner and has a certain rough beauty that is attractive and effective. It is a sort of State song and will appeal especially to residents of Kentucky.

If I Such Wondrous Music Knew, by Manlio Di Veroli.—The accompaniment of this song is designed upon the very attractive flowing figure quite unusual and carrying with it a very direct appeal. The melody is not strikingly original, but, taken as a whole, the song is far from commonplace and evidences good musicianship.

(Clayton F. Summy Co., Chicago)

Norrlund-Scherzo, by H. Smidt-Gregor.—A note at the head of this composition says that Norrlund is a province in the northern part of Sweden and that the composition receives its impetus from a folk melody popular in that district. The melody is amusing and humorous and is arranged so as to be a most excellent study in octaves. At the same time the music is not especially difficult.

Prelude in C sharp minor, by Rachmaninoff, arranged for two pianos by Edouard Hesselberg.—This four-hand arrangement of the famous prelude admits of effects

impossible on a single piano. The unstained melody in the bass can be carried out in this manner in a way that is precluded by the technical restrictions of the single piano keyboard. The two pianos in this arrangement are of equal importance and the effect is majestic and impressive.

Puck's Serenade, by Bernice Benson Bentley.—A short simple piano piece, being an exercise in staccato, with passages for the alternate hands. The keys are D major and B major.

(C. C. Birchard & Co., Boston)

Money Musk, by Leo Sowerby.—This is a brilliant and effective arrangement of the old tune by a skilled and talented young American. It will attract people who like folk music. This reviewer, for one, does not.

A Rococo Romance, by A. Walter Kramer.—To poems by Frederick H. Martens, Mr. Kramer has made a choral cycle for women's voices, solo soprano and piano or orchestra. The music is very brilliant and splendidly written, and the work will undoubtedly be a popular favorite with choral societies.

(The Halcyon Singing Society of New York)

Mir Alle Und Alle, a chorus for mixed voices, by Jack Heymann.—This seems to be a chorus with Yiddish words. At least if it is not Yiddish it is some other dialect of German. The music is complex, difficult and effective.

(The John Church Co., New York)

I Shall Not Pass Again This Way, song, by Stanley S. Effinger.—A simple semi-sacred song with a charity appeal, useful for church and Sunday School.

John Evereldown, song, by Lewis M. Isaacs.—A vigorous song for bass or baritone with a brilliant and effective accompaniment.

I Will Lift Up Mine Eyes Unto the Hills, by Fannie Dillon.—This is one of the attractive, soft and delicate pieces for which Fannie Dillon is so justly celebrated. It is beautifully made, in excellent taste and with evident musicianship. It is a classic song.

(John Church Co., Cincinnati)

Pirate Song, by Clarence Olmstead.—Another powerful song suitable for bass or baritone. It has strong color and rhythm, rather ponderous than rollicking, and spicy words. The accompaniment gives the savor of the waves or the swing of oarsmen, as the tempo indication suggests, and there are occasional pungent dissonances.

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ACROSS THE COUNTRY

Allentown, Pa.—One of the outstanding events of the musical season here was the production of *Martha* by the High School Chorus, Orchestra and Alumni under the direction of Warren Acker. The soloists were Clarence Reinhardt, Harry Schoenly and Louise Lerch.

An interesting folk song recital was given recently by the Woman's Club Chorus. Among the soloists were Mrs. Harry Kistler, Mrs. William Landes and Mrs. I. Miles Wright. The chorus is under the direction of Mrs. James DeGroot.

Godfrey Pretz's Flute Quartet was a feature at a recital given by the choir of Grace Church. The boy choir, under the direction of Frank Sanders, gave a beautiful rendition of a number of standard works and solos were sung by Harry Schoenly and Louise Lerch.

John Hand of New York has recently opened a studio in Allentown where he will teach one day a week. H. N.

Beaumont, Tex.—Excellent concerts were given on February 3 and 4 by the Norfolk Trio. They gave varied programs and the numbers were made even more interesting by the instructive talks given by Helen Norfleet, the pianist, before the selections.

Mischa Elman appeared at the City Auditorium on January 27, under the local direction of Mrs. Ione-Towns Locke, before an appreciative audience. His artistic interpretations and beautiful tone held his hearers spellbound.

Paul Whiteman and his Orchestra were recent visitors here, appearing under the local management of Edna Saunders. The packed house gave evidence of the unusual interest in this unusual program. L. M.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, O. (See letter on another page.)

Green Bay, Wis.—Olga Eitner, violinist of Chicago, gave a delightful concert at the Woman's Club, Mrs. Walter Larsen played the piano accompaniments.

February 11, Pietro Yon was heard at St. Francis Cathedral, under the auspices of the Knights of Columbus. A large audience greeted the organist who played several of his own compositions, among other numbers. The Cathedral Boys' Choir, under the able leadership of the Rev. Gross, assisted with several selections of the old classic chants. M. L. N. L.

Indianapolis, Ind.—This symphonyless city is "finding itself" in a musical way by means of its leading theater orchestra, which has become such a leader that it will surprise no one if it becomes the parent of the long-hoped-for Indianapolis Symphony. Already plans are under way for Sunday symphony concerts and, judging by what the present orchestra has already done, they will be a success. This is all due to the Russian conductor, composer and cellist, Constantine Bakaleinikoff. C.

Johnstown, Pa.—A chorus of fifty offered Maunders' Penitence, Pardon and Peace to a large sized audience in the Methodist Episcopal Church. Prof. R. L. Druckenmiller was the organist and Mrs. William H. Raab, of Oakmont, was the accompanist. The orchestra contained ten pieces. Those who appeared as solo artists were Grace Evans, soprano; Phil Sharpe, baritone; Vincent Hetrick, tenor; Lillian Ray Prosser, contralto, and Chauncey Parsons, of Pittsburgh, tenor. Though Tudor Griffith, director of music in the church, was prevented by illness from conducting the entire concert on this occasion, much credit is due his fine work in making possible the excellent program. Alan B. Davis, local baritone, soloist and teacher of singing, was requested by Mr. Griffith to take the baton for the cantata. R.

Philadelphia, Pa. (See letter on another page.)

Providence, R. I.—The San Carlo Opera Company opened at the Providence Opera House in La Traviata, with Tina Paggi, Giovanni Rosich and Giuseppe Fregosi on February 11. The following afternoon Madame Butterfly was well rendered with Perle Barti as Cio-Cio-San and in the evening La Tosca, with Elda Vettori. On the evening of February 13, Giuseppe Terrante was heard in the title role of Rigoletto and on the next afternoon Faust was presented. Il Trovatore closed the far too short engagement. The house was practically sold out for the evening performances and the operas were all splendidly given by an adequate cast. Aldo Franchetti was the conductor and shared honors with the artists.

American composers featured the program of the musicale given in Frobae Hall by the Chaminade Club of which Mrs. Prescott Knight is president. The soloists were Helen

Schanck, Emily Amidon, Lorraine Johnson and Margaret Eastwood.

Much interest was shown in the concert of music by Rhode Island composers, given before an audience of 1,200 in Sayles Hall, under the auspices of the Rhode Island Federation of Music Clubs of which Mrs. Caesar Misch is president. Songs and instrumental numbers well contrasted made up the program and were performed in most instances by the composers themselves either as soloists or accompanists.

At the monthly musicale of the Chopin Club, given in the ballroom of the Biltmore Hotel, Walter Hansen, pianist of Boston, was the guest artist. He played with technical excellence and fine authority and was heartily applauded. Lydia Bell, pianist; Helen Keenan, violinist, and Gladys Waterman Carpenter, cellist, played Arensky's trio in D minor and Frances Waterman, soprano, rendered songs by Liszt, Watts and Clough-Leigher.

In Memorial Hall, the University Glee Club, of which John B. Archer is conductor, honored the memory of Gilbert and Sullivan by including choruses from the Pirates of Penzance on its program. The evening's soloist was Jeannette Vreeland who rendered with rare charm the Waltz Song from Romeo and Juliet, also a group of French and English songs.

Jean Nolan, Irish mezzo-soprano, made her first appearance here at the Plantations Club, under the auspices of the social committee of the Catholic Woman's Club, Mrs. Michael B. Milan's unit. Miss Nolan created a good im-

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pression. Her diction was excellent and her group of Irish songs was rendered with a simplicity that was delightful. Arthur Fiedler proved an able accompanist.

With Marie Sundelius, soprano, the Verdandi Male Chorus, Oscar Ekeberg, director, celebrated its thirtieth anniversary with a concert at the Albee Theater. The University Glee Club also assisted, with Berrick Schloss and John Archer as well as Mr. Ekeberg conducting. Mme. Sundelius, a prime favorite here, rendered her solos with her usual good taste and refinement. G. F. H.

Seattle, Wash. (See Music on the Pacific Slope.)

Tampa, Fla.—Miguel Fleita, the Spanish tenor, made the sensation of the season in two appearances at the Centro Asturiana. He sang to crowded houses and was given a pronounced ovation.

Geraldine Farrar sang to a capacity house recently.

A number of enthusiastic music lovers motored to St. Petersburg to hear the artists brought in the Philpitt Coirre. Reinald Werrenrath, the baritone, and the Hinshaw production of *The Marriage of Figaro* were the attractions offered.

The student department of the Friday Morning Musicales played for the adult department of the club. Excellent talent was shown and the program was one of which the mother club felt justly proud.

A beautiful sacred concert was given at St. Andrew's Episcopal Church, under the direction of Homer Moore, with Florence Read at the organ. The soloists were Edmonia Elliot, Nellie Struss, Clarence Baker and Homer Moore. They were assisted by Mrs. B. S. Yates, pianist, and Ted Gallagher, violinist.

Marion McKay's unit of the Friday Morning Musicales gave a benefit performance for the proposed club house of the Musicales. Lucy Howland, of Columbus, Ohio, sang two groups of songs, one in costume. She also charmed in a whistling solo. Mary Dolive was graceful in an Oriental

dance. The Ladies Quartet of the Musicales, directed by Conrad Murphree, added much to the program. The entertainment was arranged by Mabel M. Snively.

A vocal program was arranged for the Friday Morning Musicales by Conrad Murphree, chorus director. It was of excellent musical value throughout. The soloists were Mmes. Tracy Grey, Leroy Crowder, C. F. Dunham, Edgar Struss and Alberta Murphree and M. L. Courtright.

The Tampa Bay Orchestra, under the leadership of G. Tallarico, are popular in their Sunday evening concerts.

The Friday Morning Musicales observed state-wide Music Day on January 9. Special programs were given in the schools, the Children's home and the various charitable institutions.

The Dawson School of Music gave a recital which was enjoyed by patrons and friends. M. M. S.

Utica, N. Y.—Helen Hale Brockway, Utica soprano, assisted by Wilma Williams, cellist, and Clara Wenner, pianist, gave a successful recital at Clayville on January 28.

American music was featured at the meeting of the B Sharp Musical Club on January 28, the program being given by Mrs. W. B. Hilton, organist; Dudley Rowland, cellist; Mrs. R. T. Rhodes and Mrs. Francis Owens, pianists, and Mrs. Fergus Bridge, Mrs. Harry McCormick, Mrs. Tracy Humphrey, Mrs. George Crowell and Mrs. Raymond Brewer, singers. Anna Chase Hamlin read Cole's *Hiawatha's* Wooing, the piano accompaniment played by Margarethe Briesen.

The B Sharp Musical Club presented Claire Brookhurst, contralto, in recital at the Tabernacle Church the afternoon of February 6. She gave a fine program with fine voice. Cecil Davis, of the Utica Conservatory, played the accompaniments.

Sacred Music was the order at the B Sharp meeting at Tabernacle Church, February 18. Arthur B. Hitchcock gave a fine performance of Cesar Franck's *Chorale in A minor* for organ. Others heard were George S. Davis, organist; Helen H. Brockway and Mrs. J. R. Willis, sopranos; Anna G. Sweet, contralto; J. R. Willis, and Roland Chesley, tenors; Harold Wheeler, baritone; Mrs. Harold Wheeler, pianist. A string ensemble, under the direction of Mrs. Edgar Alderwick, opened the program.

The Allegro Club of the Maybury-Goodwin Studios presented a program, February 3, at the studios. Florence Rosen, Beatrice Benbow, Maie Kriegl, Rachel Goldberg, Sarah Maybury, Louise Brucker, Ruth Goodwin and Elizabeth White were heard.

At the home of Mrs. A. C. Gilbert a program of chamber music was given, February 6, by Helen Norton and Dr. A. P. Saunders, violinists; Gladys North, viola, and Lillian Littlehales and Mme. Rosanoss, cellists.

Mabel Zoeckler, young Utica soprano, returned after some months of study in New York, February 6, to give a recital at Westminster Church, under the auspices of the Chevaliers. She showed much improvement and pleased a large audience. Margarethe Briesen furnished faultless accompaniments.

Edgar J. Alderwick, conductor of the Utica Symphony Orchestra, prepared an interesting program for the concert given at the Avon Theater, February 7, and a capacity audience gave him and his players enthusiastic applause. The overture to *Coriolan*, Beethoven; the *L'Arlésienne* Suite, Bizet, Bantock's *Scenes from the Scottish Highlands*, and Tchaikowsky's *Marche Slav* were the numbers played.

The Central New York chapter of the American Guild of Organists held its February meeting at Calvary Episcopal Church February 10. The program was devoted to works of Bach and enuisted the services of Olwen Jones, Anna L. Roberts, Mrs. W. B. Hilton, George Wald, Zillah Holmes, Elsie Gschwind and Margarethe Briesen, organists.

Florence Otis, New York soprano, gave a song recital in costume at the Auditorium on February 11, under the auspices of the Zonta Club. She sang an attractive program, revealing a lovely voice, fine musicianship and interpretative powers of high order. Claude Warford was her accompanist, at all times a master accompanist. Miss Otis included four of Mr. Warford's songs, which were much enjoyed.

Prof. Thomas E. Ryan presented his pupils, Mary Frisone, Joseph Iurno, Fred Cronin, Kathryn Price, Fanny Fava, Ruth Jennison Howe and Eileen Casey, in recital at his studio, February 15.

Pupils of Frank Parker, head of the vocal department of the Utica Conservatory of Music, were heard in recital at the New Century Auditorium, February 18. Grace Hughes, Helena Schaefer and Jeanette Scherline, sopranos; Mildred Ueltschi, mezzo-soprano; Bernice Breslin, contralto; Ronald Coates, baritone, and Thomas P. Owens, tenor, presented the program. Mr. Parker was at the piano.

Ella Robinson, Marie Plant, Helen Fay, Salvatore Ionta, Annetta Clark, Eleanor Sherman, Emily Beebe, Mary Tilton, Katherine Torrey, Katherine Wood, Doris Blaisdell, Marion Wells and Alice Gay, student members of the B Sharp Musical Club, gave the program for February at the Catholic Woman's Club rooms. P.

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Clarice Balas Artist-Pupils in Recital

Clarice Balas, one of Cleveland's progressive pianists and teachers, has arranged a series of four recitals to be given on Sunday afternoons. At the first of these she presented seventeen of her pupils in a diversified program, and as many of these pianists are prize winners it was not surprising that the afternoon of music was thoroughly enjoyed by an



CLARICE BALAS.

audience which included some prominent music teachers. Mrs. Schneider, president of the Fortnightly Club, also was a guest.

After a program given at the Balas studio, various pupils are asked to play their solos on other occasions, but there was an unusually large number of such requests following this recital. For instance, Louise Kemsies was asked to repeat her numbers for the concert of the junior section of the Fortnightly Club. Anne Taborsky was requested to play for the student section of the same organization, and she also was engaged to accompany Ottokar Marak, tenor, at his recital in Cleveland. Edward Pfeleger's playing resulted in being asked to play for the student section of the Fortnightly Club and a request to play for radio. At another Fortnightly Club affair he was heard in the Hiller concerto, with Miss Balas at the second piano. Marjorie Moyer was engaged to play at the Statler Hotel on March 3 for the Fortnightly Club, her number being the Liszt-Busoni Spanish Rhapsodie, for which Miss Balas played the second piano part. Miss Moyer also was requested to give a half hour program for WEAR.

Other pupils presented at the first concert in this series were Julia Smith, Lucille Herzbrun, Paul Wilkinson, Lillian Krestan, Virgil Chase, Mrs. J. Cushing, Ross Ettari, Marjorie Gilchrist, Alberta Schaefer, W. Wisniewski, Beatrice Krejci, Nora Saurwein and Mrs. I. H. Green. The progress made by the Balas pupils during the past year was very marked, and praise was heard on all sides for both teacher and students.

Early in the season Mrs. Green and Mrs. Cushing appeared on a program of the Fortnightly Student Section. Last month Miss Krejci gave a program at the Clifton Club in Lakewood, Ohio, and Mrs. Saurwein played on a Fortnightly program and also on a program of the Normal School in Cleveland.

Last summer Miss Balas was busy on a technical work which combines ear-training, interpretative touches, keyboard theory, technique and rhythm. There have been many requests for Miss Balas to publish this material in book form, but for the present she states that she would prefer to give the ideas out in lecture form, with illustrations at the piano.

Dai Buell Successful with New York Recital Series

Dai Buell has started much talk and discussion among the musicians and music lovers of New York with her series of recitals of Pianoforte Music With Interpretative Remarks, which she has been giving in the new Chickering Hall on alternate Monday evenings.

Regarding the first of the series, the one on Humor and Music, on January 31, the critics were enthusiastic in their commendation of the idea and the way it was carried out. "Women are not supposed to have much sense of humor," declared the New York American, "but that belief would not appeal to any one who has heard Dai Buell, the pianist, give her lecture recital called Humor in Music. It is a delightfully and artistically mirthful entertainment."

The size of her audience has been increasing and it is probable that Miss Buell will give the same series in several other places in the near future. The series has already become an annual event at the Copley-Plaza in Boston and the success of this season in New York means that it will be a fixture here also. Other recitals which she has given or is planning are: Poetry and Musicians, February 9; Chopin and a Group of Minatures, February 23; Liszt and Schumann, March 9, and Bach and Some Other Moderns, March 23.

More Artists Feature Mana-Zucca Works

Culled from programs of concerts during the past two weeks may be mentioned the following list of artists who have used the compositions of Mana-Zucca: Corrine Welsh, contralto, singing The Cry of the Woman, I Love Life, I Shall Know, and In Loveland; Bessie Arrington, Those Days Gone By and Ah Love Will You Remember; Irma

Taylor, Dan Cupid and I Shall Know; Sylvia Cushman, The Cry of the Woman; Grace Divine, The Cry of the Woman, and Rachel; Percy Long, Nichavo and Big Brown Bear.

Boulanger at Cleveland Institute

Cleveland, Ohio, February 16.—Music itself has always been the chief instructor at the Cleveland Institute of Music, in accordance with the theories of the director, Ernest Bloch.

That is why a series of three recitals has been chosen as a part of the winter program of the Institute. The first of the series, given in lecture-recital form by Nadia Boulanger recently, dealt with modern music and its evolution.

As Mlle. Boulanger, one of the foremost musicians of France, outlined some of the modern phases of music, she illustrated her points by playing and singing excerpts of many composers, showing a live acquaintance with the composers of today—not just those of France. She believes in trying to understand music that is new. Just because it is different from the old order is not a reason for rejecting it in horror—but it should be given a hearing.

On the other hand she shows her conservatism by believing that a departure from that sacred old order—or a seeming departure—should be prefaced only by a thorough knowledge of the classics, just as in any other branch of art. The old must form a basis for the new.

"The tendency today is to get back to music that is abstract and away from the music which expresses a literary idea. Although this new music is more objective and not so expressive of the personal, it is by no means lacking in emotional quality."

Mlle. Boulanger believes that many of the sounds which seem to be new are rediscoveries—of old church modes or chords built out of fourths instead of the usual thirds, for instance. Old principles are being used in different ways, so that modern music is, after all, new-old music. Songs, arrangements of orchestral works and piano pieces of Gabriel Fauré, who was her teacher, Florent Schmitt, Ravel, Roussel, Copland and Bela Bartok were among her selections. A tribute was also paid to Ernest Bloch as a composer and an educator, and she expressed her disappointment that he was not in Cleveland at the time of her lecture. He is giving a five weeks' master course at the Eastman School of Music and was unable to be present when Nadia Boulanger lectured at the school.

This month Mlle. Boulanger sails again for France, after a brief two months in this country. D.

Laura De Wald-Kuhnle Pupils in Recital

On February 26 Helen Nevin was heard in readings and songs from WFL. She recently entertained Presbyterian ministers and elders of Philadelphia with an evening of

humorous stories, readings and songs. As usual, she won praise and applause. Miss Nevin will appear in recital in April, assisted by her sister Blanche Nevin, contralto, and Elizabeth Tweedale, pianist. All are students of Laura De Wald-Kuhnle.

Florence Irene Jones Pupils in Recital

An informal studio musicale by violin pupils of Florence Irene Jones was given in the Knabe Piano Salon, New York, February 27. On the afternoon of March 28 pupils of Miss Jones will play at the Wurlitzer auditorium.

Van Der Veer Returns from Western Tour

Nevada Van der Veer has just finished a western tour. The popular contralto began January 22 in Ottumwa, Iowa. January 26 she appeared in San Marcos, Tex.; 27, Denton, Tex., and Kansas City, Mo., on January 29.

Sundelius for Evanston Festival

Spring festival engagements lately booked for Marie Sundelius include an appearance at the Chicago North Shore Festival at Evanston, Ill., on May 28, 1925.

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CHICAGO ENJOYS COLUMBIA SCHOOL ORCHESTRA; VARIED PROGRAMS OFFERED AT LOCAL CONCERTS

Recitalists Include M. Jennette Loudon, Theodore Kittay, Hanna Butler and Helen Cahoon—Trumbull Trio Enjoyed—Orchestra Plays Ravel's Alborada del Gracioso For First Time—Muzio Sings at Benefit—Kinsolving Rents Playhouse—Heniot Levy Club Program—Conservatory, College and Studio Happenings—Other Items

Chicago, March 7.—Sophie Braslau's cancellation of the concert she was scheduled to give at Orchestra Hall last Sunday afternoon reduced the number of important musical happenings to four. Thus, Fritz Kreisler played his second recital this season at the Auditorium; M. Jennette Loudon gave a piano recital at the Playhouse (both under the F. Wight Neumann direction); Theodore Kittay sang at Kimball Hall, and the Columbia School of Music presented its symphony orchestra and several students in concert at the Eighth Street Theater.

The Braslau recital was canceled on account of the contractor's illness. The date for the postponed recital has not as yet been determined, but it is expected that within the next month Miss Braslau will fulfill her Chicago engagement.

M. JENNETTE LOUDON

M. Jennette Loudon, a well known figure in Chicago's musical life, ventured forth in piano recital at the Playhouse last Sunday and thereby proved herself a pianist to be reckoned with. Miss Loudon is an ensemble pianist par excellence and has devoted many years to perfecting the Beethoven Trio which she founded. Thus, it was in a practically new light that Miss Loudon shone on this occasion and it is hoped that she will hereafter appear often as a solo pianist, the necessary equipment for which she possesses to a high degree. The program was sufficiently varied to prove the pianist's skill as an interpreter of piano literature. A thorough musician, Miss Loudon concerns herself with the finest nuances of musical taste and this, supported by skill, intelligent understanding and authority, make her playing a joy to listen to. The Haydn Variations were marked with depth of understanding and feeling. A most expressive interpretation was given the Beethoven sonata No. 3, which revealed Miss Loudon a sincere musician. She brought to its interpretation musical

authority, intelligence, sympathetic understanding and artistic instincts. Her rendition of the Chopin group was poetic, refined and marked with clarity and beauty of tone. The balance of the well arranged program could not be heard. A well filled house heard her with manifest pleasure and rewarded her liberally with applause. A most interesting and truly enjoyable recital!

THEODORE KITTAY.

A fine recital of songs was given at Kimball Hall also on Sunday by Theodore Kittay, who has won considerable success here during his brief residence. In a group, containing Stradella's *Pieta Signore*, Giordani's *Caro mio ben* and Handel's *Ombra mai fu*, Mr. Kittay revealed a tenor voice of brilliant, suave quality, used with consummate art and fine style. In these the tenor offered a novelty in that they were rendered with organ accompaniment. The *Il mio Tesoro* aria, from Don Giovanni, was a piece of finished art and showed Mr. Kittay at his very best. An opera singer of ability, he knows how to project arias effectively and intelligently. There were other opera arias on his programs besides several lighter numbers, but these could not be heard. He scored heavily with his listeners, who left no doubt as to their enjoyment.

COLUMBIA SCHOOL CONCERT.

The Columbia School of Music has a symphony orchestra (recruited for the most part from its student body) of which it is justly proud and which it presents in an annual series of symphonic concerts with soloists from the various departments of the school. The Eighth Street Theater held a large and enthusiastic audience for the concert last Sunday, which was a credit to the school, its orchestra, the leader, Ludwig Becker, and the students. The orchestra gave a fine account of itself in the *Merry Wives of Windsor* overture by Nicolai, two movements from Raff's *Symphony Lenore* and Rubinstein's ballet music, *Feramos*. This orchestra is developing into a fine body of symphony players, and under the capable leadership of Mr. Becker will become one of the Columbia School's biggest assets. The soloists, too, showed the result of the excellent training received at the school and shed luster on their various mentors. Those participating were Mildred Perlman and Howard Feiges, pianists; Bernice Fowler, contralto; Norma Bergman, soprano, and Clifford Julstrom and Marion Laffey, violinists. To single out one would be an injustice to the others, as each delivered meritorious work and deserved the plaudits of the auditors.

MUZIO IN BENEFIT CONCERT.

A benefit concert at Orchestra Hall on March 4, brought forth Claudia Muzio as a recitalist. Her many admirable qualities, which have made her one of the greatest opera singers of the day, were brought into play and she proved as fine a recitalist as an opera artist. She rendered numbers by Donaudy, Pergolesi, Sibelius, Cesar Franck, Dalcroze, Staud, Verdi, Winter Watts, Burleigh, Bainbridge Crist, Frank Bridge and Gomez with that rare finished art and refined style that make everything she does a vocal treat. She was recalled many times and scored hugely with the listeners.

KINSOLVING RENTS PLAYHOUSE.

It has been officially announced that Rachel Busey Kinsolving, one of Chicago's foremost concert managers, has rented the Playhouse for thirty (30) consecutive Sundays, beginning next October. The playhouse, heretofore, was rented on Sundays to the F. Wight Neumann Concert Bureau. That management, however, has made plans to use only the Studebaker next season. Miss Kinsolving will continue with her Blackstone Morning Musicales at the Blackstone Hotel and, whenever advisable, will rent the Blackstone Theater as in the past, and may present one or two attractions next season at the Auditorium Theater. It is said that Charles Burke and Mr. Weil had much to do

with bringing about the renting of the Playhouse by Miss Kinsolving.

HANNA BUTLER SINGS.

Hanna Butler, distinguished vocal instructor and soprano, recently was heard privately by one of the representatives of the *MUSICAL COURIER* in Ave Maria by Angelo lo Russo (an Italian composer, who has made his abode in Paris, if memory serves right) and Casta diva from Bellini's opera *Norma*. Mme. Butler, who has often been heard throughout the country with leading oratorio societies as well as in concerts and recitals, has long been known as a very interesting singer, one who has a message to deliver and does it in splendid fashion. Since last heard, about a year ago, Mme. Butler's voice has taken on volume, and though she still styles herself a coloratura, she can sing dramatic soprano song literature, if such should be her pleasure. Her trills are as clear as ever, and though her lower register is more meaty, her upper tones are rich. She made a very deep impression on her listener, who advised her to relinquish the studio for a few months and tour the country in concert and recital. Probably Mme. Butler will have to content herself, as in the past, with singing in Chicago and vicinity, as her class this year is larger than ever; as a matter of fact, there is now a waiting list.

THE HENIOT LEVY CLUB.

The Heniot Levy Club presented a unique continuance of its periodical presentations in Clipping Recital Studio, in the Kimball Building, on March 1.

Jeannette Epstein fed with two Chopin etudes and two Schumann numbers—a mite of a girl, twelve years old, pupil of Heniot Levy—and she played all with perfect aplomb, with clever understanding of the music, good technique and tone. She impressed with her maturity and the earmarks of her teacher stood out distinctly. Jennie Johnson, contralto, delivered a Schumann Song Cycle, *Fraun Leibe und Leben*, with Mr. Levy at the piano.

Bernice McChesny, also a pupil, followed, with *The Wind*, by Alkan, which required much technical skill in key manipulation. She proved adequate. A paraphrase by Tchaikowsky conveyed a good impression of the value of her equipment.

A playlet, *The Sponge*, well presented, affording considerable merriment, was the closing number.

ZUKOVSKY'S SON FOLLOWING FATHER'S FOOTSTEPS.

Mischa Zukovsky, twelve-year-old son of Alexander Zukovsky, 2nd, concertmaster of the Chicago Symphony Orchestra and president of the Chicago Philharmonic Conservatory, is evidently following in the footsteps of his very talented father. He was heard in two concertos by request at the dinner given Igor Stravinsky at the Cordon Club on February 20 and made quite an impression on all present. Much praise as well as applause was showered on him. Shirley Schenk, also the same age, was his able accompanist.

HELEN FOUTS CAHOON IN RECITAL.

A song recital of exceptional interest and charm was given last Thursday afternoon at the Playhouse by Helen Fouts Cahoon, who made her debut here on this occasion. Judging from the excellence of her singing throughout the recital, Mrs. Cahoon is destined for a brilliant career. Hers is a

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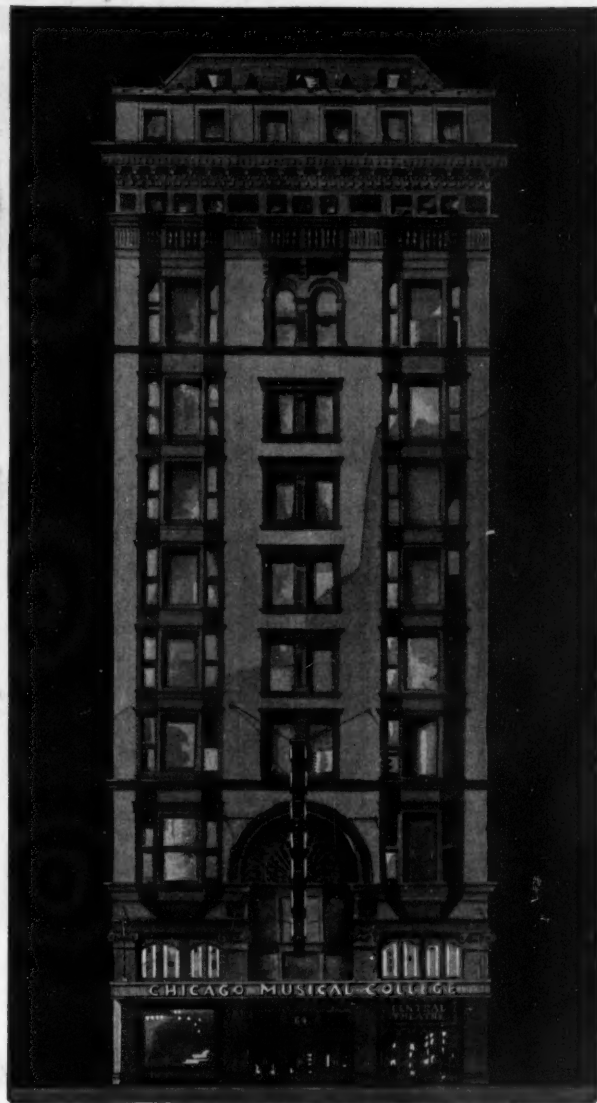
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NEW BUILDING FOR CHICAGO MUSICAL COLLEGE



CHICAGO MUSICAL COLLEGE BUILDING.

The Chicago Musical College, which owns its own building at 70 East Van Buren Street, Chicago, has notified its tenants that on May 1 next they will have to move to other quarters, as the school will occupy the entire twelve floors of the building.

Carl D. Kinsey, general manager of the school, has decided to grant the requests of many out of town families and will devote the entire third, fourth, fifth and sixth floors to dormitories. Above those floors will be the studios of the College. The dormitories will accommodate 450 girls and 100 young men. There will be in-a-door beds, running water in every room, and general bathrooms on each floor. A piano furnished by the school, will be found in every room. On the fifth floor there will be parlors as beautifully furnished as the one on the ninth floor, which is the reception room of the College, the luxurious equipment of which has been the object of admiration of artists as well as students and their parents. Twenty-five practice studios, with a piano in each of them,

will be found on the seventh floor of the building.

A very competent dean for women will have charge of the young ladies, and a dean for the men has already been engaged. The college will not serve meals, so that the students may choose the restaurants they prefer, though the college advocates using the Chicago Musical College restaurant, which is located off the lobby, where students may buy meals a la carte or table d'hôte at very reasonable prices.

Carl Kinsey showed a representative of the MUSICAL COURIER the architect's plans, and really it may be said that the manager of the school has been most lavish in expenditures. Even the chairs will be made to order, designs having been submitted to Mr. Kinsey by several concerns, and will match the period of the fabric already bought. The dormitories will be fully equipped and prepared to receive students of the master school this coming summer, and already at this early date it is advisable for students to make reservations for the regular collegiate year.

individual praise for their fine playing, which was rewarded by the listeners with spontaneous applause. The orchestra also gave the Berlioz Le Carnaval Romain overture and the Tchaikowsky number in virtuoso fashion.

HAPPENINGS AT THE GUNN SCHOOL OF MUSIC.

Rae Bernstein, who won the Jewish Courier scholarship with Glenn Dillard Gunn for the season 1923 and 1924 and the Junior Friends of Art scholarship with the same teacher for the season of 1924 and 1925, will appear on the evening of March 12 as soloist with the Chicago Symphony Orchestra, Frederick Stock conductor, having won that honor in competition with twenty-eight young artists of Chicago.

Sonia Skalka, who was awarded the Rosa Raisa scholarship for the season of 1924 and 1925, played her first recital in Chicago in the Florentine Room of the Congress Hotel on February 2. She was pronounced by the Chicago critics as "a phenomenal talent with fine tone and genuine dramatic gift," and a "pianist with ideas of her own."

Winners of the Louis Eckstein scholarships in Moriz Rosenthal's master classes are Marion Roberts, Mae Doelling-Schmidt, Dorothy Pound, Belle Tannenbaum-Friedman, Esther Linder, Rae Bernstein, Sonia Skalka, Cleo Munden Hiner and Florence Bettray.

Master Horace Stroh, boy soprano, pupil of Stuart Barker, sang at the commencement exercises of the Grafton School, Fond du Lac, Wis., on February 13, and was the soloist at a vesper service in the Congregational Church at Oshkosh, Wis., on February 15.

NEW HOME OF THE GUNN SCHOOL.

The Gunn School, Chicago, announces that on May 1 it will move into its new quarters in the building built for the school by the Fine Arts Building Corporation. The building is designed by Rebori, architect of the Studebaker Theatre, Playhouse, and many beautiful public buildings of Chicago.

The studios will be the quietest in the loop, each studio being completely insulated. A ventilation system has been provided for that insures clean and washed air at all times. The sixth floor studios are especially attractive, having vaulted ceilings. All rooms in the building are thoroughly sound proof.

Access to the school may be had both through the Fine Arts Building by a bridge across the alley on the fourth floor, and through the entrance of the building at 421 South Wabash Avenue.

The new building will contain a recital hall, seating two hundred, and for larger events, the Gunn School has made arrangements with the Fine Arts Building for the use of the beautiful Fine Arts Recital Hall, seating five hundred.

soprano of lovely, lyric quality, expressive, sympathetic and of velvety softness. It is high, very flexible, and in the Shadow Song from Meyerbeer's Dinorah she introduced trills that would put to blush many a more famous coloratura. There is a certain refinement, ease and tenderness noticeable in her singing and her mezza voce is exquisite. Mrs. Cahoon's diction, too, is a matter for high praise, her phrasing is fine and her work throughout is characterized by intelligence. Thus, the Veracini Pastorale, Alabieff's The Nightingale, the aria of Constance from Mozart's Die Entführung, and a French group by Aubert, Koehlin, Massenet, Saint-Saëns and Delibes, were beautifully set forth. Admirable, too, was her rendition of the Dinorah Shadow Dance. The young soprano made a splendid impression on her listeners and scored heavily. The recital was under Rachel Busey Kinsolving's direction. Lillian Jackson played fine accompaniments for the singer.

TRUMBULL TEA

Florence Trumbull gave a delightful musical tea in her spacious residence studio March 1, to fifty guests. She was assisted in giving the program by three of her pupils—Genevieve Scully, and the two thirteen-year-old pianists, Edith Tenney and Victoria Adler. These two children already play with the finish and polish of mature artists.

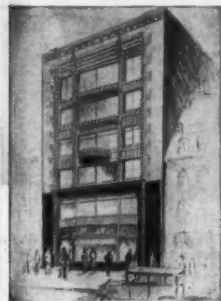
Two of the guests—Mrs. Sam Roberts, brilliant pianist of Kansas City, (former pupil of Leschetizky and Miss Trumbull in Vienna) and Zoltan de Horvath—very graciously contributed some delightful numbers, adding greatly to the pleasure of the afternoon.

SPIERING ON WAY TO COAST

Theodore Spiering passed through Chicago this week on his way to Portland (Ore.)

ORCHESTRA PROGRAM

This week's program of the Chicago Symphony Orchestra added a new composition to the orchestra's repertory in Ravel's Alborada del Gracioso and brought forth two soloists from its ranks—Jacques Gordon, concertmaster, and Alfred Wallenstein, first cellist. The Ravel number made a decided hit with its sparkling humor, pulsating rhythms, stirring melody, rich coloring and modern harmonies, which are dissonant yet delicately so. The orchestra put into it the wonted fire and sparkle of Spain and gave it a stirring reading. The soloists had opportunity to display their virtuosity in the Scherzo from the Tchaikowsky fourth symphony and in the Brahms concerto for violin and cello. It was a splendid performance, which combined beautiful tone, fine ensemble and unity of thought. Both artists deserve



THE NEW HOME OF THE GUNN SCHOOL OF MUSIC, CHICAGO.

Gray-Lhevinne's Elmira Success

The delightful recital given recently by Gray-Lhevinne, at Elmira, N. Y., under the auspices of Elmira College, was so warmly received that, with the many encores demanded the program grew to twenty-four compositions, including two concertos and a fantasia and symphonic transcription. It was more than an hour after the program's close before the audience would leave. Elmira College has asked for a Gray-Lhevinne return.

Dadmun in New York Recital

Royal Dadmun, baritone, will reappear in a New York song recital after several years' absence. The recital will take place in Aeolian Hall on April 28.

Wassili Leps Returning to America

Wassili Leps, the well known conductor, sailed for America on the Aquitania on March 4, and was scheduled to arrive in New York on March 10.

What Ossip Gabrilowitch, Noted Conductor of The Detroit Symphony Orchestra, says about

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(Signed) Ossip Gabrilowitch.

NOTE: Courboin will be in America for the remainder of this season.
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KITTAY IN GOOD VOICE.

"Mr. Kittay put forth a clear tenor voice, which has a high range and is intelligently produced. It has good quality and its timbre is refined and lyric."
Maurice Rosenfeld, Chicago Daily News, Mar. 2, 1925.

"Theodore Kittay revealed a tenor voice of expressive color and much power."
Eugene Stinson, Chicago Daily Journal, Mar. 2, 1925.

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TENOR

IMPRESSES IN CHICAGO RECITAL

MARCH 1, 1925

KITTAY, TENOR, IMPRESSES IN RECITAL.

"Disclosed some uncommon gifts of voice and manner. He seems to have everything a singer requires."
Edw. C. Moore, Chicago Tribune, Mar. 2, 1925.

"He gave a polished, musicianly vocal account of a group of classics. The voice is of lovely, suave quality, especially fine in mezzo-voice, and it possesses as well, ample solidity and 'body', while his phrasing is that of the cultivated artist. He was warmly applauded and recalled twice after this group."

Herman Devries, Chicago American, Mar. 2, 1925.

"Mr. Kittay has a tenor voice of good quality, range and volume."
Karlton Hackett, Chicago Evening Post, Mar. 2, 1925.

"Brilliant, virile timbre of his voice was effectively displayed."
Glenn Dillard Gunn, Chicago Herald and Examiner, Mar. 2, 1925.

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SHURA CHERKASSKY,
who will give a second piano recital on Sunday afternoon, March 14, when he will feature Mana-Zucca's Southland Zephyrs.



EMMA ROBERTS,
contralto, who has been engaged to appear as soloist with the Detroit Symphony Orchestra on March 15. (Photo © Underwood & Underwood.)



CARL FLESCH
parks his violin and revels in the Texas sunshine at the State College for Women at Denton. The noted Philadelphia violinist appeared there in recital on February 11. Behind him stands his accompanist, Mrs. David Krieghaber, of St. Louis, and William E. Jones, director of music at the college.



A CHANCE MEETING IN BERLIN.
This photograph, taken last fall in the courtyard of the Hotel Furstenhof, Berlin, where many musicians are accustomed to stay when they visit the German capital, shows (left to right) Mme. Charles Cahier, internationally known American contralto and a member of the Curtis Institute faculty; Leopold Godowsky; Dirk Fock, now conductor of the Vienna Konzerterrein Orchestra, and Charles Cahier.



DOLORES ROYOLA,
Yeatman Griffith artist, who sailed on the steamship Cleveland for Germany and Austria to fulfill concert and orchestral engagements.



DOROTHY FORSTER,
English composer now visiting America, has just written a new song entitled I'll Tell the Sunshine, with words by Edward Lockton. This new number gives evidence of being as popular as one of her former successes, Rose in the Bud. Numerous artists and teachers have accepted it with keen interest. (Photo © Home-Craft Portrait Co.)



DUSOLINA GIANNINI
and her newly acquired Pekinese, "Venti," on an afternoon off in Atlantic City.



VERA CURTIS,
soprano, who is enjoying a busy season both in and outside of New York.



ERNEST DAVIS.
This is not a fish story. It is Ernest Davis, tenor, who recently, on a day off, went exploring and discovered the jawbone of a mammoth weighing 138 pounds. This discovery was made on the bank of River Neosho, 135 miles from Kansas City.



DEMOCRACY RECEIVES ROYALTY.

Here is Governor Ferguson (center) greeting the "King of Jazz," Paul Whiteman, during the recent visit of himself and his band to Austin, Tex., in the course of their Southern concert tour. At the left is Mrs. Joe P. James, the concert manager, who brought Mr. Whiteman to Texas. (Jordan Co. photo.)



MENGELBERG IN GENIAL MOOD.

The Philharmonic Orchestra's school and college night concerts which are being given in New York are meeting with great success. The photograph shows Willem Mengelberg greeting the chairman of the Teachers' College committee after rehearsal. Teachers' College Night was February 18 in the Students' Concerts Series. (Photo by Foto-Topics.)



AN EARLY START FOR EUROPE.

Here is Willem Van Hoogstraten, New York Philharmonic Orchestra conductor, with his wife, Elly Ney, pianist, their little girl, and her little monkey, making an early start for Europe on the steamship Leviathan. Mr. Van Hoogstraten will be back early in the summer to conduct his fourth season of Stadium concerts. (Photo © Keystone View Co., Inc., New York.)



MARY FABIAN,

the tiny soprano of the Chicago Civic Opera Company, is spending this season in Europe, concertizing and adding to her repertory. Miss Fabian is shown in the two snapshots herewith in front of the Grand Opera in Paris, in which city she has spent a great part of her time. She expects to tour through Germany this season, and probably next as well. Miss Fabian soon will have an important announcement to make regarding her future activities.



JUDGES AND WINNER IN CONTEST.

The accompanying photograph was taken immediately after the piano contest held under the auspices of the city of Baltimore with Frederick R. Huber, municipal director of music, in charge. There were ten contestants. Ercelle Mitchell, a pupil at the Peabody Conservatory of Music, was unanimously chosen the winner, and as a result she will appear as soloist at the April concert of the Baltimore Symphony Orchestra. The picture shows (left to right) Oscar Wagner, Guiomar Novaes, Miss Mitchell and Ernest Hutcheson.

OPINIONS OF THE PRESS

Jeanne Gordon

Jeanne Gordon has been achieving notable success at the Metropolitan Opera this season. Of her first Dalila of the season, the Evening Post said:

Her rich, dark voice and her beauty of face and form were ravishing. The opera is gorgeously set, but in the scene in Dalila's garden the gorgeousness is touched with the restraint characteristic of the highest art. What a lovely picture Miss Gordon made as the center of this never-to-be-forgotten scene, with all her beads and spangles swathed in a purple scarf.

Other papers approved equally of her, not only as Dalila but also as Laura in Gioconda, her second role of the season and one which she sang for the first time. The American said:

Jeanne Gordon gave out some noble contralto utterances as Laura, and was especially felicitous in her observance of musical phrasing.

Mme. Sturkow-Ryder

The following review appeared in the Pittsburgh

Post-Dispatch of January 7, after the recital which Mme. Sturkow-Ryder, pianist, gave for the Tuesday Musical Club of that city:

The outstanding feature was the performance of Mme. Sturkow-Ryder. Now an honorary member of the club, she came back to play a novel group of Russian compositions, and her own Zoo. In this latter work one sensed a vivid, clear and impressionistic effect. There is the treble chatter of monkeys, the deeper tones of the larger animals, a lovely flute-like quality of many birds,—but possibly the most musical phrasing in the expression of the big box constrictor's movements. In all of these, and also in the Russian numbers, Mme. Sturkow-Ryder's interpretation and execution bore every mark of the artist.

Franceska Kaspar Lawson

Appended are excerpts from newspaper criticisms which are representative of those Franceska Kaspar Lawson receives everywhere she appears:

Mrs. Lawson possesses a most pleasing personality, exquisite simplicity and a voice wide in

range, sympathetic in quality and of remarkable flexibility. Her description of the songs and comments on composers added greatly to the appreciation of the songs. The singer's program consisted of classical airs, songs of foreign lands, modern songs, American songs and the aria, Una Voce Poco Fa (from the Barber of Seville), all of which were interpreted with great feeling and musical understanding. In response to an encore, she sang West Virginia Hills in truly exquisite manner.—The Daily Telegraph, Bluefield, W. Va.

Mrs. Lawson won her hearers from the start of her program by her engaging personality and lovely work. Her program was divided into three groups, including classical airs, songs of other lands, and English and American airs. She displayed great technical fluency, handling her voice most flexibly and brilliantly. —Huntington Herald-Dispatch.

Mrs. Lawson's recital expressed to local music lovers a charming soprano having a voice of lovely natural quality, temperament and intelligence. She showed an unusual understanding of style and no little ability as an interpreter. She knows the value of legato and of fine phrasing—the value as a means to expression.—Franklin Times, Louisburg, N. C.

Claire Dux

Said The Cincinnati Enquirer of February 21 regarding Claire Dux:

A soloist, new to Cincinnati, achieved a personal triumph. She is Claire Dux, a soprano with a striking, magnetic personality and a voice that matches her natural charm of manner. Miss Dux produced an electrical effect upon her audience and that without undue ostentation, without affectation, and without resorting to the use

of florid arias in imposing form. Her voice is one of marvelous purity, flexible, warmly sympathetic in quality, and under such perfect control that technique is forgotten, and clear enunciation is accepted as a natural part of her art. Claire Dux was an instantaneous success in Cincinnati. Why shouldn't she be? She brings a magnetic personality, sound musicianship, and a gracious manner that every public singer should possess, but which few really do possess.

The Cincinnati Commercial Tribune of the same date was no less cordial. It said:

Then came Miss Dux and with her a goodly number of minutes of undisturbed pleasure. The delicate artistry of the singer fairly beggars description. Hers is a light voice, but one of clear and penetrating sweetness and purity. In the four listed songs and in her single encore she displayed exquisite taste, an impeccable style, and, above all, that rare thing known as intelligence. Also she has a singularly engaging personality. The applause which she received was not merely perfunctory politeness to the soloist; it was inspired by real and sincere enthusiasm.

Alice Gentle

Alice Gentle's Carmen is well known to San Francisco opera goers, but her recent appearance there in the role aroused new comments of an enthusiastic nature. Reaffirming Mason, in the San Francisco Examiner, said:

Without the spell of enthusiasm opera is a dead thing, no matter how good the singers may be. At yesterday's performance of Carmen we had both the spirit of the scene and excellent artists. Guerrieri has trained his chorus to act as well as to be vocal, and the re-

sult is that the San Carlo productions are always stimulating. . . . What stood out prominently in yesterday's Carmen was Alice Gentle's impersonation of the gypsy. It was a modification of her old reading. For the first time she made you feel that Carmen might have been a grande dame. She used to make her a gamin with the beauty du diable. Her seductive beauty is still there, but it has put on a note of distinction.

Miss Gentle sang superbly. Nobody on our operatic stage today has the gift of underlining a word, a tone, so as to make it heavy with languor or laden with tragedy more than she has. The words "Non, tu ne m'aimes pas," and the sinister "Toujours la mort," thrilled the audience at the Curran as it is rarely the privilege of an operatic audience to be thrilled. . . . Our San Francisco opera has not yet given Carmen. We ought to give it, and Alice Gentle should be the central figure. Hers is an art which is always growing, and there is no artist on the American stage who might not be proud to do what she did yesterday.

William Reddick

William Reddick is about as versatile a musician as the list shows. His activities include work as pianist, accompanist, organist, coach, teacher, lecturer and, last but not least, composer. It was in the first-named role, that of pianist, he appeared recently in Courtland, N. Y., when the Standard of that city referred to him thus:

A talented pianist who displayed virtuoso qualities by his excellent technique, his masterly phrasing and his fine interpretation of the masterpiece, adding that as an accompanist, Mr. Reddick gave splendid support to the artist, and too much cannot be said in praise of his work in this respect.

Another recent appearance, at Gloversville, N. Y.,

brought him words of praise from the Leader-Republican which said:

Mr. Reddick, who is a finished pianist and composer of note, made a deep impression on the audience. The waltz in A flat and the ballade in A flat, both by Chopin, lent themselves to his persuasive touch admirably. He played vivaciously, yet smoothly, and in spite of the difficult execution there was not the least defect and he displayed remarkable control. Mr. Reddick's second group exemplified his dexterity and masterful technique, revealed his real genius and brought enthusiastic and prolonged applause.

Henry Newcombe

Henry Newcombe, Canadian baritone, appearing under the management of Arthur and Helen Hadley, has returned from a highly successful tour of the Canadian provinces, which included many re-engagements from his tour of last spring. The Halifax Record, speaking of his appearance with the Masonic Choir, had the following to say:

One could scarcely imagine a voice of greater amplitude than Mr. Newcombe displayed at his appearance here last spring, but we believe the voice has taken on even more power and luster although possibly it was the intensity which these songs called for that made us imagine it. His ringing tones are marvelous and his whole presentation holds the audience under a spell.

Mr. Newcombe will be heard in many New England cities this spring as well as Poughkeepsie, Middletown, New York (his third appearance in a year), Kingston, Albany, Schenectady and Syracuse.

Kochanski and Salmond Soloists with New York Symphony

An exceptionally enjoyable program was given by the New York Symphony Orchestra, with Bruno Walter as guest conductor, at Aeolian Hall, Sunday afternoon. The first offering was Johann Christian Bach's symphony in B flat, said to have received on this occasion its first performance in America. It was a charming, spirited work, read with transparency and delicacy by Mr. Walter. One could easily discern in it J. C. Bach's influence on Haydn and Mozart. Strauss' symphonic poem, Don Quixote, received at the hands of Conductor Walter a particularly inspired reading. One realizes more and more in hearing this score what wealth of imagination and what variety of expression it contains. There is a mixture of humor and pathos, of irony and naivete, of idealism and realism. Walter's evident understanding, his continuity of thought and the vivid manner in which he interpreted the scenes which Strauss has so ingeniously depicted, bespoke his familiarity with the work. From the beginning, which depicts Don Quixote's growing madness in weird harmonies, and his ideas and ideals of chivalry, through the wanderings of the master with his faithful but clumsy and clownish servant Sancho Panza, in scenes depicting the most fantastical happenings, and with an exquisite passage suggesting the knight's rapture as he thinks of his beloved, on until the return to sanity and the peaceful death of Don Quixote, Bruno Walter read with a fine appreciation of the content. At times he brought to the interpretation emotional warmth and nobility of feeling, and again a keen sense of humor. The Don Quixote theme was represented by the solo cello, with that splendid musician, Felix Salmond, as the interpreter. Unassumingly and yet with earnestness and penetrative insight did he play the part and he made it a specially interesting one. Sancho Panza was represented by both the viola and the tenor tuba, admirably played by Messrs. Polain and Peretto. At the conclusion conductor and soloists were repeatedly recalled amidst genuine enthusiasm. Conductor Damrosch in one of the boxes was an interested auditor.

Another special treat was the Brahms double concerto, for violin and cello, played by Messrs. Kochanski and Salmond with the orchestra. These two artists rendered it with an intensity of feeling that gave to it a warm glow and with an understanding and conviction that was most gratifying. Not only were their expressions unanimous but even the tones of their instruments blended beautifully. Kochanski displayed his customary clarity of tone and finish of style, and Salmond's distinctive musicianship, skill and artistry were evident. The orchestra gave excellent assistance. The warm response with which not only this number but the entire program met was indicative of the audience's appreciation and delight.

Middletown to Sing at Westchester

Arthur Middleton's is the latest name to be added to the list of distinguished soloists who will appear at the Westchester Music Festival with the Westchester, N. Y., Choral Society on May 16.

ARNOLD CORNELISSEN

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(Signed) ERNEST VON DOHNANYI.



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CINCINNATI SYMPHONY CONDUCTED BY J. KOPPS

Conductor Reiner Away As Guest Conductor of Philadelphia Philharmonic Society—Conservatory Orchestra Gives Third Concert of Season—Notes.

Cincinnati, Ohio, February 19.—The popular concert, given by the Cincinnati Symphony Orchestra at Music Hall on February 15, was in all respects true to its title. In the absence of Director Fritz Reiner, who was acting as guest conductor of the Philadelphia Philharmonic Society in Philadelphia that day, William J. Kopp ably conducted the concert. The orchestra was in merry mood and responded to the director's baton in a way that made the concert greatly enjoyed. The numbers played included The Mute of Portico, Auer; Artist's Life, Strauss; In the Mill, Ernest Gillett; Under the Linden, Massenet; Liebestraum, Liszt; Il Guarany, Gomez; a selection from Madame Butterfly; Whispering Flowers, Franz von Blon; Preludium, Armes Jarnefelt, and Southern Rhapsody, Lucien Homer.

CONSERVATORY ORCHESTRA CONCERT

The Cincinnati Conservatory Orchestra, under the direction of Ralph Lyford, presented the members in its third concert of the season at Conservatory Hall on February 18. There were interesting numbers capably played, and included overture to The Magic Flute, first movement of Beethoven's fifth symphony, and the ballet suite Walpurgis Night from Faust. Vivian Breaks, pupil of Dan Beddoe, sang the Ballata and Jewel Song from Faust, with orchestral accompaniment. Jean Frances Small, pupil of Frederic Shailer Evans, dean of the conservatory, played the Rhapsodie D'Auvergne for piano and orchestra, op. 75, by Saint-Saëns.

NOTES

Pupils of Anna Robertson and Mary Towsley Pfau, who conduct the music department of Glendale College, were heard in recital on February 14. Instrumental and vocal numbers were rendered and a paper on Grieg was read by Winifred Davenport.

Mrs. Walter Boherer entertained the Hyde Park Symphony Circle on February 17 at her home, Avondale, when a talk on the symphony concert program played February 18 and 19 was enjoyed.

A concert was given on February 17 at the Hotel Alms by Charlotte Sandman Angert, soprano; Walter Heermann, cellist, and Ewald Haun, flautist. The accompaniments were played by Lucille Eilers.

Herbert Newman, Melville Kopp, Walter Brunsmann, William Gault, Carl Abacherl and Robert L. Kinsey, organ pupils from the class of Lillian Arkell Rixford, were heard in recital at the College of Music Auditorium on February 16.

The Matinee Musical Club presented a delightful program on February 17 at the Hotel Sinton ballroom.

The Clifton Music Club furnished music as guests of the Westwood Woman's Club in the Westwood School Building on February 16.

The first of three concerts to be given this season by the Cincinnati Symphony Quartet was held on February 17 at the Hotel Gibson Roof Garden. The program contained numbers that were sure to find a ready response, opening with a quartet for strings in F minor by Paul Hindemith, which was given a careful reading. Those comprising the quartet are Emil Heermann, first violin; Sigmund Culp, second violin; Edward Kreiner, viola, and Karl Kirksmith, cello.

An evening of chamber music was enjoyed on February 16, given by the Conservatory String Quartet, assisted by Marguerite Melville Liszniewska, at Conservatory Hall. Those taking part included Jean ten Have, violin; Julian de Pulikowski, violin; Peter Froehlich, viola, and Desire Dancowski, cello.

Genevieve Goodman, pupil of Frederic Shailer Evans of the Conservatory of Music, was heard in a recital on February 14, as well as pupils of Robert Perutz of the violin department, Marcian Thalberg and Margaret Spaulding.

The Price Hill Community Orchestra gave a concert on February 16 in the Carson School Auditorium. The orchestra is composed of thirty-two members under the direction of J. Alfred Schehl.

A special musical program was rendered on February 15 at the Church of the Advent by the choir of the church, Parvin W. Titus, organist and choir director.

Faye Ferguson, a graduate pupil of Marcian Thalberg, has had many invitations to give concerts in a number of States nearby.

Harry H. Shuette, a member of St. Mark's Church Men's Choir, was soloist at the free public lecture given by George W. Gale at the Public Library on February 17. The accompaniments were played by Alice Cosgrove Gale.

Graduates of the public school music department of the Conservatory of Music will now be accepted by the State of Texas to teach without further examinations. This makes the sixth State to recognize the work of Nelle I. Tallentire of this department.

Mana-Zucca Works Heard Frequently

A great deal of Mana-Zucca's music has been performed by prominent artists recently. Among these, Shura Cherkassky, pianist, played her Prelude, Bolero de Concert, Zouaves Drill at his second New York recital; the Zimble Trio performed her trio; Jacques Singer, violinist, played

her Toccata at his recital in Town Hall, February 9; Frances Sebel sang a group of her songs at her New York recital at Aeolian Hall, February 11, and Margaret Messer Morris, of Los Angeles, sang The Cry of the Woman at her recital.

Cedia Brault Scores in Third Appearance

Cedia Brault, mezzo contralto, sang the role of the Queen in Mendelssohn's Elijah in Montreal recently when that oratorio was given by L'Association des Chanteurs de Montreal. This was Miss Brault's third appearance with that



Photo by Dupras & Colas

CEDIA BRAULT.

organization, and again she acquitted herself very creditably. The critics praised her highly for her artistic singing, the Montreal Daily Star stating that she gave dignity to the contralto part. Le Canada was of the opinion that she scored an immense success in the beautiful aria, Renais à l'espoir, and La Presse said that her voice was in perfect form and her singing very beautiful. February 5 Miss Brault sang Fauré's lieder at the Festival Fauré which was held by the Ladies' Morning Musical Club of Montreal in memory of Gabriel Fauré.

Farnam Bach Organ Recitals End

The fourth and last of Lynwood Farnam's Bach recitals closed with that of February 23, when, notwithstanding the national holiday and week-end attractions, a good crowd was in attendance. The usual poetic picture of a dim-lit church with nothing but yard-long candles to furnish interior lighting, and the interested listeners, among them many of the most prominent organists of Greater New

York, was observed. The Rev. Dr. Mottet's cordial and urbane greeting always impresses strangers, and this is an unusual and gracious act. Bach, as played by Mr. Farnam, is not merely highly scientific music, but in it he brings out unsuspected melodies and brilliancy. Notably was this true of the great C minor prelude and fugue; and when a hymn melody occurred in the pedals, one always heard this theme, conspicuous above its embellishments. There were four passionate chorale preludes, from the Little Organ Book, and a closing climax of broad conception and performance.

Elizabeth Gutman in Costume Recital

Elizabeth Gutman gave a costume recital for children, which she calls From Mother Goose to Shakespeare, at the Goucher College Auditorium, Baltimore, February 28, for the benefit of the Goucher fund. About 500 kiddies attended the affair, which was a great success, the children especially liking the Bear, one of Stravinsky's songs for children with a story in it, and another quaint folk-song from Nyassaland, A Chicken's Grief. Miss Gutman appeared in various costumes, the first a cloth of gold Persian robe which was loaned by a well known collector for the occasion. Then in Russian garb she sang songs of Russia. For Bainbridge-Crist's Chinese Mother Goose Rhymes she appeared in a captivating Chinese costume. And last of all, and most important to the children, was Mother Goose herself, accompanied by her faithful goose.

Stoughton's Cantata Heard

On February 15, the choir of the Livingston Avenue Baptist Church, New Brunswick, N. J., under the direction of Edwin Bent, gave The Woman of Sychar, the beautiful new cantata by R. S. Stoughton. The work is replete with fine arias and attractive choruses and the organ accompaniment is of more than usual interest.

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DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio, Jan.: Cincinnati Conservatory, June.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.

GLADYS MARSALIS GLENN, 1605 Tyler Street, Amarillo, Tex. April, Amarillo; June, Albuquerque, N. M.; July, Amarillo; August, Boulder, Colo.

MAUDELLEN LITTLEFIELD, Dunning School of Music, 3309 Troost Ave., Kansas City, Mo. Normal Class Jan. 5, 1925.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes June, July, August and September.

HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago, Ill. Albuquerque, N. M., March 12; Dallas, Texas, June 1; Cleveland, Ohio, July 6; Detroit, Mich., August 10.

MRS. KATE DELL MARDEN, 61 North 18th Street, Portland, Ore. April 1st, June 22nd, Aug. 1st.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.

MRS. U. G. PHIPPEN, 1536 Holly St., Dallas, Tex. Normal Classes: Dallas, June and August; Ada, Oklahoma, July.

VIRGINIA RYAN, 940 Park Avenue, New York City.

MRS. STELLA SEYMOUR, 1219 Garden Street, San Antonio, Tex.

ISABEL M. TONE, 626 S. Catalina St., Los Angeles, June, 1925.

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CHICAGO

(Continued from page 43)
GENNARO SCHOOL RECITAL

Giovanni Gennaro presented the third of a series of operatic song recitals at Kimball Hall on February 15. Some twenty students were heard, all reflecting credit on their teacher. Jennette Van Lennep opened the program, singing *Belle nuit, o nuit d'amour*, from Offenbach's *Tales of Hoffman*, and Charlotte K. Herlihy and Frederik Mueller closed it with the duet, *Ai nostri monti ritorneremo*, from *Cavalleria Rusticana*. Between the beginning and the end of the program students were heard in opera arias from *Rigoletto*, *Gioconda*, *L'Amico Fritz*, *Mignon*, *The Girl of the Golden West*, *Aida*, *Faust*, *Don Carlo*, *Giulietta e Romeo*, *Tosca* and *Cavalleria Rusticana*. Mr. Gennaro has a large class and his pupils are a great credit to him.

COLUMBIA SCHOOL OF MUSIC NOTES

Louise St. John Westervelt of the Columbia School of Music has gone to Rochester, N. Y., to represent the school at a meeting to be held by the new proposed National Association of Music Schools. She will visit her former pupil, Geraldine Rhoads, who is enjoying a scholarship in the School of Opera at the Eastman School of Music, and she also hopes to participate in the installation of a new chapter of the Mu Phi Epsilon national sorority.

A students' concert was given in the school recital hall on February 27. Those participating in the program were pupils of Clare Osborne Reed, Gertrude H. Mordough, Walter Spry, Helen B. Lawrence, Louise St. John Westervelt, George Nelson Holt and Ludwig Becker.

The students of the Public School Music Department, with the able assistance of Ann Tringham, associate director of the department, arranged a card party for February 28 in the Piccadilly Tea Room of the Fine Arts Building. The proceeds were tendered by the class to the Columbia School of Music Association, membership of which is entirely composed of pupils and past pupils of the school.

BROADCASTING FROM BEDUSCHI STUDIOS

Broadcasting from his studio in the Auditorium Building, Umberto Beduschi announces that his artist-pupil, Sylvia Peterson, soprano, sang for the Open Door concert of the Chicago Woman's Club on February 22 and was most enthusiastically received. Alice Fleig, a talented piano pupil of Amanda MacDonald, contributed a group of solos. Miss MacDonald, Beduschi's assistant, was accompanist for

William Rogerson and Sylvia Peterson at a meeting of the Big Sisters in the Fine Arts Recital Hall, February 28.

CHICAGO MUSICAL COLLEGE NOTES

One of the most interesting concerts of the Chicago Musical College series was given in Central Theater on Sunday, when artist-students of the institution were heard in movements from concertos. These were Chopin's *Polonaise*, op. 22, played by Violet Bradley, with Maurice Aronson at the second piano; the scherzo and finale from Saint-Saens' second piano concerto, played by Eleanor Koskiowicz, with Edward Collins at the second piano; two movements from Arensky's piano concerto, played by Helene Pollenz, with Moissaye Boguslawski at the second piano; the first movement of Borowski's piano concerto, played by Lillian Rogers, with Alexander Raab at the second piano. There was heard, too, the first movement of the violin concerto by d'Ambrosio, played by Linda Sool, student of Leon Sametini; Popper's *Requiem* for three cellos, played by Efraim Garcia, Vivienne Brewster and Adelaide Liefeld, and songs sung by Agnes Lighthall and by Mildred Johnson, student of Belle Forbes Cutter.

Students of the motion picture organ department, who have recently obtained positions, are Alice Orther, Karlof Theater, Chicago; Herbert Wilkins, Kankakee Theater, Kankakee, Ill.; Maurice Tatham, Vitagraph Theater, Chicago; Stella Collins, Lima Theater, Lima, Ohio.

Dawn Hulbert, student of Graham Reed, gave a recital February 23, before the Fortnightly Club of St. Joseph, Mo.

A program of violin works was given by students of Ray Huntington, in Recital Hall, Chicago Musical College Building, February 24, and one of piano works by pupils of Vera Bowen, February 25. On Friday evening, students of Mrs. Howatt will appear there in dramatic readings and a similar program will be presented by students of Margaret Hayes on Saturday.

Belle Forbes Cutter gave a successful recital of songs before the Illinois Woman's College, Jacksonville, Ill., February 23.

JEANNETTE DURNO PUPILS ACTIVE

Isabel Ebert played the accompaniments for the Hamilton Club Chorus of Chicago when that organization sang at the inauguration in Washington, D. C., on March 4. The chorus sang for Mr. Coolidge's inauguration four years ago and was chosen for this honor again. Miss Ebert is a pupil of Jeannette Durno and one of the busiest accompanists in Chicago.

Dyora Dienstova broadcasted over the radio from WGN on February 20. She gave a recital at the Blackstone Theater on February 15, under Miss Kinsolving's management, with great success, and is in the fifth year of her study with Miss Durno.

KNUPFER STUDIO HAPPENINGS

J. Edward Kiepara, artist-pupil of Eusebio Concialdi of the faculty of the Knupfer Studios, appeared as soloist at the last semi-annual concert at Seward Park Civic Center, accompanied by Zella Cohn, artist-pupil of Walter Knupfer, who also played a group of piano solos.

Eusebio Concialdi, of the voice department, presented the opera, *Rigoletto*, in concert form at Bethesda Baptist Church on February 13. The principal parts were taken by Florence Cole Talbert, soprano; Lemmyon Amoureux, tenor, and Mrs. Emma Duckworth, mezzo-soprano.

Marion Waterfall, mezzo-soprano, artist-pupil of Marie E. Dreier of the faculty of the Knupfer Studios, assisted by

Harry Grimes, reader, will give a song recital at Banner Blue Temple, Marquette Boulevard and May Street, March 15.

NEWS NOTES OF THE GUNN SCHOOL OF MUSIC

The catalogue listing the summer master classes at the Gunn School, now in press, makes some interesting announcements:

Lee Pattison will repeat his successful series of concert classes, which are five in number and two hours in duration. Pianists play for Mr. Pattison's criticism, and all members of the class are required to take notes, thereby deriving permanent benefit from the work of their fellow students as well as from their own efforts. Mr. Pattison's Interpretation Classes are open to the public. They are in the nature of lecture recitals and take up the literature of the instrument in interesting groups instead of the chronological order. Thus he will talk on and illustrate a program of Dances, Ancient and Modern, on The Glorification of the Technical Etude, on Neglected Masterpieces, on The Three Dreamers (Schumann, Chopin and Liszt), and on The Modern World.

Four important additions to the faculty are announced in the summer book. Burton Thatcher joins the vocal department and becomes one of the directors of the school and the corporation. Gunhild S. Fallberg, former member of the Stockholm Opera, a teacher of large experience both in Europe and America, also brings her growing class to the summer term, and, like Miss Trane and Mr. Thatcher, will remain permanently with this school. Stella Trane, last of the great Vannini pupils, whose concert career was begun most auspiciously in Chicago this season and who occupies one of the important church positions of the city, also joins the school, bringing with her an interesting class. Amy Neill, renowned American violinist, joins the Gunn School for the summer term and will remain permanently with the organization. Miss Neill will conduct a series of classes similar to Mr. Pattison's Interpretation Classes. She will have the assistance of Florence School, brilliant young American pianist, and Leo Sowerby, American composer, in this series.

The regular departments of the school will continue. The Teachers' Normal Training Class of the piano department will be under the direction of Glenn Dillard Gunn, assisted by Eva Jack. Guy Herbert Woodard will continue the Normal Training Class in that department. Leo Sowerby, Francis M. Arnold, Granville English and Eva Jack, are all featured in the theory department. Eric Delamarter, noted American organist and assistant conductor of the Chicago Symphony Orchestra, will conduct a series of organ master classes; since he teaches only in the summer, his registration should be large.

MABEL SHARP HERDIEN'S ACTIVITIES

Mabel Sharp Herdien is a busy soprano and teacher. She has been engaged to take charge of the Classic Hour on Thursday evenings at Radio Station WGN (Chicago Tribune.) Mrs. Herdien is soprano soloist at Sinai Temple and at the Chicago Sunday Evening Club. Some of the important engagements this popular soprano has filled during February include: February 11, Lake Forest (Ill.); 18, Kewanee (Ill.); 18, Medinah Temple; 23, Chicago Yacht Club; 28, children's program, Drake Hotel. Besides being a busy soloist, Mrs. Herdien has been chosen by William S. Brady, prominent voice teacher, as his western representative.

MUEHLHANN SCHOOL OF OPERA

Berte Long, contralto, was the soloist for the service at the Eighth Church of Christ Scientist on February 1. Ada Silverman sang at the Temple Judea on February 30. Miriam Knauf gave a Schubert and Schumann program at the Drake Hotel radio station on February 13. The Colonial Trio, the latest product of Mr. Muehlmann's opera class, gave a charming musicale for the Women of Mizpah on February 18; the personnel of the trio is made up of Beulah Blye Mowers, (Mr. Muehlmann's accompanist), Charlotte Olt Crist (singer and violinist) and Ruth Olt Wack (coloratura soprano). Ruth Olt Wack singing the *Caro Nome* aria from *Rigoletto* as a solo, by the Waters of Minnetonka (Cadman) and Morning (Oley Speaks) with violin obligato and piano accompaniment.

BUSH CONSERVATORY NOTES.

President Bradley of Bush Conservatory recently attended the second meeting of the National Association of Schools of Music and the Allied Arts in Rochester, N. Y. Mr. Bradley is president of the new association.

Richard Czerwonky, of the violin department of Bush Conservatory, returned recently from the meeting of the Nebraska Music Teachers' Association, where he was invited to conduct a master class for violin teachers and violinists.

Three advanced pupils of Edgar Brazelton gave a program of original compositions at Bush Conservatory. The excellent program was given by Robert Sanders, Harold Sanford and Jessemin Page, as composers of the numbers set forth.

The company presenting *Daddy Longlegs*, directed by Elias Day, dean of the department of dramatic art, expression and stage craft of Bush Conservatory, will leave on March 21 for a tour of twenty-five weeks, under the management of Ellison-White.

Aline Hendy, soprano, artist-pupil of Charles W. Clark, of Bush Conservatory, has been engaged as the prima donna in his *Little Revue*, opening in St. Louis last week. Mrs. Hendy is taking the place of Freda Weber, pupil of Mme. Gardini of the same school, who is ill.

The following pupils of Charles W. Clark sang at a recent informal studio recital in the Clark studio at the Bush Con-

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servatory: Lorene Bouillon, Beulah Van Epps, Guy Hague, Fred Bethel, Geraldine Wallace, Zara Summer, Ida Miller. Frederick Bethel, baritone, pupil of both Mr. Clark and Ada Tilley, has been chosen soloist with the St. James choir. He will sing the solos at the service of March 11.

Lillian Jackson, artist-pupil of Edgar Nelson of Bush Conservatory, played the accompaniments for the recent recital by Helen Fouts Cahoon.

The Summer School catalog of Bush Conservatory, which has just been issued, reveals many interesting artistic opportunities for the summer student of the progressive Chicago school.

The exclusive teaching engagement of Frederic Lamond, the brilliant pianist, which begins with the summer term on June 29, will be featured by a series of Master Repertory Classes by this noted artist, who is classed among the pianistic giants of Europe. Lamond will give five repertory classes in which he will interpret liberally from the works of Bach, Beethoven, Chopin, Liszt and the ultra-modern composers.

The Public School Music Department also offers an exceptionally interesting course to supervisors, directors and teachers of school music in Class Instrumental Instruction. This course, which is new this season, will be devoted to class instruction in piano, violin and orchestral instruments in response to a general demand for this work in the public schools.

The class piano work will be conducted by Helen Curtis, who is director of class piano teaching in the schools of Kansas City, Mo. Miss Curtis is a pioneer teacher in this method of work and has 2,500 pupils in the classes under her supervision. Her work has been exceptionally successful. Charles Espenshade, band and orchestra instructor in the Englewood High School of Chicago, will have charge of the violin class methods course, and Elmo Roessler, who teaches band instrument classes in the high schools of Gary, Ind., will direct the orchestral instrument classes.

Robert Quick, artist-pupil of Richard Czerwonky of Bush Conservatory and winner of the recent violin contest conducted by the Society of American Musicians, was soloist with the Chicago Symphony Orchestra under Frederick Stock on February 26. Mr. Quick was given this appearance as the prize offered by the Society, under the presidency of Howard Wells.

Edgar Nelson, of the faculty, and one of Chicago's outstanding musicians, was the conductor of the Apollo Musical Club at its memorable performance of the Bach B minor Mass at Orchestra Hall, February 16. Mr. Nelson and the chorus received high praise from the critics.

Members of the senior dramatic class gave a performance of The Bubble at Park Ridge on February 20.

Harold Sanford, pianist, artist-pupil of Jan Chiaspusso of Bush Conservatory, who scored such a success at the recent concert of the Bush Conservatory Symphony Orchestra at Orchestra Hall, will be soloist with the MacDowell Club orchestra in Milwaukee on March 19 and will also give a recital next month for the Woman's Club of Kenosha. His talent as a composer was shown on the recent program of original compositions given at Bush Conservatory.

MUSICAL NEWS ITEMS

Anastasha Rabinoff, dramatic soprano and professional pupil of Mme. Belle Gorsky, is busy filling engagements—the last two at Cicero with the noted artist, Svetloff and H'Chreghoffsky of the Russian Opera, and as soloist at an important function of the Poole Zion Congregation of America. Each appearance had gratifying results, adding to her popularity.

Walton Pyre, of the Walton Pyre School of the Theater, was heard in recital of the play, Francesca da Rimini, at the Playcroft Theater, Keedy Studios, February 15, before a capacity audience which made no attempt to conceal its enthusiasm. His rendition was clean cut and convincing.

Thomas Moore, Irish tenor, was heard by a large audience at Kimball Hall, February 15, which expressed much enthusiasm throughout the delivery of a pleasing program in which he was assisted by George Edward Sauve, cellist, with Clemens A. Hutter (his coach) at the piano.

JEANNETTE COX.

Maud La Charme to Give Intimate Recital

Maud La Charme, lyric coloratura soprano, will give an intimate recital in Philadelphia, March 25, at the Musical Art Club. Her program will feature the One Fine Day aria from Madame Butterfly, in which she made a success last season in Paris. She will also render a selection of songs by A. Holmes, Reynaldo Hahn, Saint-Saëns, Chaminade, Duparc, Auber, Fauré, Debussy, La Forge and Hageman.

When Mme. La Charme was concertizing abroad, musical critics in France, Belgium and other European countries were unanimous in their praise of her voice. A. Gresse, critic of the Paris Journal, said: "Among the American singers heard this season, Maud La Charme deserves the highest praise. She has a voice of the most beautiful quality, and the merits of a vocalist were shown with particular brilliance in the famous and difficult Proch Variations." L. de Cremona, in the Paris Figaro, stated: "Mme. La Charme has a voice of infinitely agreeable timbre and a technic which surmounts all difficulties with remarkable ease. She sang the modern songs with a facility which astounded the hearers after the brilliant coloratura numbers she had just sung."

La Forge-Berumen Studio Notes

A number of artist-pupils of the La Forge-Berumen studios gave a recital at Aeolian Hall in Fordham on February 20, and an enthusiastic audience more than filled the delightful little hall. The program consisted of vocal solos by Madeleine Hulsizer, Edna Bachman, Erma DeMott and Jane Upperman, sopranos; Grace Divine and Loretta Degnan, contraltos, and Valeriano Gil, tenor, and a group of piano solos by Evelyn Smith. Loraine Adams and Frank La Forge accompanied the singers.

Agnes Bevington has been engaged by Frances Alda for her Southern tour. Miss Bevington, who has been a student of Mr. La Forge and Mr. Berumen for several seasons, will not only appear as Mme. Alda's accompanist but also as soloist.

Frank La Forge accompanied Grace Divine at her Aeolian Hall recital on February 27 and also was at the piano for Dusolina Giannini at her Carnegie Hall recital on February 28.

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BERNICE DE PASQUALI ACHIEVING TREMENDOUS SUCCESS IN FAR WEST

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Mme. Bernice De Pasquali, coloratura soprano, is having tremendous success during her tour over the Orpheum Circuit. All of the principal cities on this route have insisted on having the well known singer, and, without exception, she has proved one of the most interesting and delightful singers ever engaged by the organization.

Mme. Pasquali has achieved considerable renown not only in her own country, America, but also in Europe. She was a member of the Metropolitan Opera Company and while there enjoyed a success that is rare among American singers. While on this vaudeville tour Mme. Pasquali is devoting half of her program to operatic arias, by which she is perhaps best known to the public, and interweaving with this Old English ballads and two or three of the most popular songs of the day, among them Memory Lane and Openshaw's new song, June Brought the Roses.

It is seldom that an operatic singer interprets the more popular numbers more beautifully than does Mme. Pasquali. Minnie Marshall of the Fresno Bee, under the date of January 30, wrote: "The public was bewitched by her finished sense of music, her glorious voice and her subtle art of interpretation. Beginning with the aria, Ah! Fors e Lui, from the opera, La Traviata . . . she slipped easily into some of the popular ballads of the day. Memory Lane was sung with a tender pathos that appealed to the heart."

The Sacramento Daily Union of January 26 wrote: "Mme. De Pasquali has a great voice, of amazing range and exquisite tone. An aria from Traviata was her first offering. It was sung as it has rarely been sung before, full of fire and passion. Then came Memory Lane, with bits of grand opera interwoven."

Oenone Smith felt that Mme. De Pasquali was "an artist of the first rank, with a glorious soprano voice, a charm of manner that is irresistible. She is able to blend opera and popular ballads so that all of her listeners are delighted." The writer goes on to say that in addition to grand opera selections she sings the more familiar numbers, among them Memory Lane, and felt that "these popular numbers with her golden voice take on a new meaning."

The Denver Express of February 23 stated that after her singing "the storm of applause with which vaudeville lovers greeted the rich tone and deep quality of her beautiful voice and with which they pay tribute to a charming personality, attests the high place she has been accorded."

The Denver Post's comment was that Mme. Pasquali "did the lighter ballads as well as she did arias from opera, and threw her whole soul into both."

The Rocky Mountain News of Denver, dated February 23, noted that "Mme. Pasquali poured forth a flood of



Ermini photo

BERNICE DE PASQUALI

melody, rich and strong and filled with feeling. In her repertory was an aria from Traviata, and woven in with it Memory Lane, a selection from Pagliacci and one from Faust. Having enchanted her audience thus far, she completely hypnotized them by singing Comin' Through the Rye for an encore."

George Boyle at Institute of Musical Art

The fourth artists' recital at the Institute of Musical Art was given on February 28 by George Boyle, pianist, who played an interesting program to a capacity audience of interested listeners. His program was not a lengthy one but, despite its brevity, served as an excellent medium of display for the artist's ability as both pianist and composer. The Bach-Liszt organ prelude and fugue in A minor served as an introductory offering, followed by two organ chorale preludes of Bach-Busoni and the Gluck-Brahms Gavotte from Iphigenia in Aulis. Mr. Boyle displayed fine technic and pianistic skill and gave sympathetic interpretations. Three of his own compositions held central place on the program—Berceuse, lovely in content and rendition; Pierrot, a fantastic piece skillfully manipulated, and, last, a sonata in B major, forcefully and clearly presented. The final group of the evening was entirely comprised of Chopin. Mr. Boyle's auditors were warm in appreciation of his delightful offerings and rewarded him vigorously with applause.

Fourth Josef Adler Musicale

The fourth concert of the Josef Adler Musicale was a recital of two-piano music given by Josef and Clarence Adler, February 27. The program comprised a Bach concerto in C minor, a Mozart sonata in D major, the Arensky suite, op. 15, and Raff's Gavotte et Musette.

These two brothers are well known pianists in their particular field of ensemble music and accompanying, as well as solo work, but this was their first appearance in a two-piano program. Their success in it will probably mean more opportunities to hear them in other similar recitals. Some of their best work was done in the Mozart sonata, which they rendered with clarity, delicacy and finish of style. There were also skillful tone blending and carefully worked out nuances. The popular Arensky suite received its usual applause. These recitals continue to attract a large number of music lovers and there was evidence that this particular one gave keen enjoyment, for the artists were heartily applauded and recalled.

Lisa Roma to Sing Aida in Concert Form

Lisa Roma, a talented young soprano who has won success in recital as well as on tour with orchestra, has been engaged to sing Aida with the Bridgeport Oratorio Society on April 21. Miss Roma recently appeared in recital in New York, and she also scored a success as soloist in a performance of Handel's The Messiah, given in South Norwalk, Conn. The soprano will tour in concert in the spring with Giuseppe de Luca, baritone of the Metropolitan Opera Company.

Madge Daniell and Pupils Active

Madge Daniell, New York soprano and teacher of singing, is enjoying a successful season, as she and several of her advanced pupils are making important appearances. Among these, Lucille Arnold, soprano, one of her artist-pupils, has been engaged as understudy to Dorothy Francis in the role of Eugenie in The Love Song at the Century Theater, New York. Ella Lang, soprano, was recently soloist in Flushing, L. I., at a private concert given in the home of Virginia Schumacher. Lucille Koch gave a radio concert from the Little Theater, under the direction of Maurice E. Connolly, and received many congratulatory

telegrams and messages, some coming from as far away as Florida, and all complimenting her on the penetrating sweetness of her voice and her clear diction. She was soloist on January 18 at the Dutch Reformed Church, Elmhurst, L. I.

On January 25, Madge Daniell was heard as soloist at a private affair in Westminster Hall, New York, which proved so successful that she was engaged to repeat the program in the same hall on February 14. Miss Daniell left New York the end of February to fill engagements in the Southwest made last summer on her concert tour. She is constantly receiving re-engagements.

Hughes Pupil in Recital

Louis Lane, pianist and artist-pupil of Edwin Hughes, appeared recently in concert in White Plains and Farmingdale, N. Y.

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GOTHAM GOSSIP

MUSICAL FEATURES IN BOARD OF EDUCATION LECTURES

Elevated railroad stations, public gathering places and schools generally have bulletins of the free public lectures, concerts, etc., given under the auspices of the New York Board of Education, and these should be consulted by those who are interested. When such an artist as Elly Ney (at Cooper Union) gives a piano recital, and when various scientists, authors, and singers generally are heard, the public realizes the importance of these affairs, given under the direction of Dr. Ernest L. Crandall, supervisor of lectures. At one o'clock, Saturday, March 7, the regular monthly luncheon of the Lecturers' Association took place at the Park Avenue Hotel, when a brief program was presented, and officers were elected for the ensuing year. Giving some hint of the musical features presented between March 1 and March 7, the following are listed: Operalogue, Il Trovatore; A Schubert Cycle; Program of Yiddish Songs; Italian Singers; Negro Folk Songs and Spirituals; Music We All Should Know; Frank T. Molony Studio concert; Algard Trio Concert; New York People's Chorus concert; Racial Strains in Music; Haydn, Father of Chamber Music; Michelle Ashkinazy, song recital; A Journey Through Song Land; French Songs from Folk Songs to Opera, and Gems of Victor Herbert.

CARL H. F. VON LAUTZ GIVES PIANO RECITAL

In the Chickering Hall music salon, February 15, Carl H. F. von Lutz, pianist, pupil of Prof. Warner at the New York School of Music and Arts, gave a recital of ten pieces. His playing showed musical feeling, clean technique, definite but unobtrusive accent and artistic pedalling, which reveal the talented and earnest student. While his program was not exacting, its rendition reflected credit on the young pianist. The critical listener was impressed by his remarkably clear execution, shown particularly in the Music Box and C sharp minor prelude, in which nothing of the brilliance was lost. Melodie (Maykapar), Andante (Beethoven), and D flat prelude (Chopin) revealed a fine understanding of the poetic and emotional content of the music; as encore Mr. von Lutz played a delightful music box imitation of his own composition.

INFORMAL MUSICALE AT PIRANI STUDIO

A number of invited guests at Eugenio di Pirani's studio were highly delighted on February 21 with a Pirani Evening of Song and Piano. Dorothea Nicolai and Prof. Pirani rendered his orchestral suite, Heidelberg (four parts), arranged for piano in a masterful manner. Marion Powell Williams interpreted Pirani's Thousands of Things, At the Ball, and Waltz of the Flowers with fine expression and flexible high voice. Edward Weber, Pirani pupil, played Rubinstein's staccato etude artistically and Miss Nicolai played Pirani's Woodland ballade in a masterly and technically finished way. Mrs. Williams sang the polonaise from Mignon; her voice is particularly suited to this. Miss Nicolai and Mr. Pirani played his polonaise and waltz characteristically and closed the program, Mr. Pirani playing the accompaniments for Mrs. Williams.

1,000TH ORGAN RECITAL BY BALDWIN

Sunday afternoon, March 8, at 4 o'clock, Samuel A. Baldwin gave his 1,000th public organ recital at City College, and notable numbers were Piece Heroique (Franck); two Bach excerpts; sonata, the XCIVth Psalm (Reubke), and Oh, the Lifting Springtime, by the Chicago organist, Charles Albert Stebbins. During these recitals there have been 7,996 performances of 1,486 different works, embracing all schools of organ composition, and arrangements for the instrument. That Prof. Baldwin invariably features American composers' works is well known, those represented on this month's program being Borowski, Foote, Thayer, Sheppard, Stebbins, Sleeper, Banks, Van Denman Thompson, and Gordon Balch Nevin. A Wagner program is that of Sunday afternoon, March 22.

MACMURPHY SONGS MUCH SUNG

January 19, at a Confederate Veteran Camp Fire, Hotel Astor, I Love You, Call of the Heart, and Knighthood were sung by Walter Madison Taylor, tenor, Mrs. J. F.

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McDougall being chairman of music, with the composer at the piano. February 7, at an affair in honor of President Mrs. Charles M. Dickinson, of the New York State Federation of Women's Clubs, the same singer sang the same songs, also adding Toi Que J'Aime, the composer at the piano; Flora Rubin's Hunter College Orchestra also played. February 16 these songs were given at The Indiana Club. Ethel Pyne, soprano, sang MacMurphy's songs in German, French and English for the Dixie Club February 19. March 21 Mark Markoff, Russian tenor, will also sing his songs in his recital at Carnegie Chamber Music Hall.

AMERICAN ACADEMY PLAYS PRESENTED

The February 20 performance of the American Academy of Dramatic Arts senior students at the Lyceum Theater gave Minnie Green opportunity to look and act well as Harriet Wilde in the play, Mansions; Lydia Wilde and Joe Wilde were interpreted respectively by Margaret Fezandie and H. Gordon Graham. Second Blooming, drama in three acts, brought to the fore Jean Mann, Alicia Unger, Margaret Fezandie and Royce Martin. Others in the cast were Ione Hull, James LaCurto, Edward Casey and Phillip Steffa.

EDUCATIONAL ALLIANCE ANNUAL MEETING

At the annual meeting of The Educational Alliance, Straus Auditorium, Alliance Building, on February 24, musical features were furnished by Richard Hale, baritone, with Clara Chase at the piano. Frederick P. Keppel, president of the Carnegie Corporation of New York, gave the address. Inspection of the building showed the various activities of this institution, which covers a wide field, including the Alliance Junior Orchestra on the sixth floor.

BACH AT BRICK CHURCH, MARCH 6

A Bach program was given at the Friday Noon Hour of Music at the Brick Church, March 6, by Dr. Clarence Dickinson, with Rodger Knox, tenor, and Anna Pinto, harpist.

Klibansky Artists Please

Alveda Lofgren, Fauna Gressier and Gladys Bowen gave a successful recital recently at the Wadleigh High School, New York City. Gladys Bowen has been engaged as contralto soloist for the Metropolitan Ladies' Quartet. Louise Smith, contralto, sang at the Y. M. H. A. auditorium, on 157th street, New York City, on February 12; her numbers were enthusiastically received. Louis Hann sang for the Woman's Club at the Broadway Tabernacle on February 26. Hilda Stroock recently sang for the New York Guild for the Blind. John E. Searles has been engaged as bass soloist at the Presbyterian Church at Mt. Kisco, N. Y. A. Marentze Nielsen, soprano, and Louise Smith, contralto, were heard recently in excerpts from Martha, given for members of the Brooklyn Business and Professional Women's Club.

Stanley to Sing Madame Butterfly

Helen Stanley will be heard again with the Philadelphia Civic Opera Company on March 19, when she will sing the title role in Madame Butterfly. Her latest appearance as Fiora in L'amore dei tre re won for her a big success, both with the critics and with the public. Mme. Stanley is also active in the recital field. She sang on February 27 at Norwich, Conn., with Paul Althouse and Arthur Middleton, in a concert of operatic trios and individual groups of songs.

Schmitz to Play Szymanowski in Chicago

E. Robert Schmitz, who stirred the critics of two continents from Warsaw to San Francisco with his reading of the Szymanowski Etudes, will give them again at the Playhouse, Chicago, on March 22. Prior to this, he will fill an engagement at Madison on March 13, and he will be soloist with the Symphony Orchestra in Kansas City on March 19. On March 23 he will go to St. Paul for a return engagement.

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EASTON NEWS

Easton, Pa., February 7.—Despite the fact that this city lies somewhat away from the larger musical centers, it has made successful effort to have a certain amount of music in its own right. This has been made possible in part through Earle Laros with his course, which to date has included Queena Mario, Paul Whiteman and his orchestra, and finally that superb organization, the Flonzaley Quartet. There have been two concerts by the Easton Symphony Orchestra, one appearance of the Roman Choir at the Orpheum Theater, a concert by the Nellie Zimmer Harp Trio at the First Reformed Church, and a presentation of Cavalier Rusticana and its twin by the New York Opera Company, at which Earle Laros appeared as guest conductor. The last event occurred on January 19.

A good sized and enthusiastic audience greeted the Flonzaley Quartet upon its appearance at the Orpheum Theater, February 5. Many had come from other towns despite the poor traveling conditions. It was an evening of unmitigated delight. An interesting and varied program was acknowledged by sincere applause. The quartet responded by playing three encores.

At Lafayette College, in the Colton Memorial Chapel, Thomas E. Yerger, college organist, has been giving a series of monthly recitals with special musical attractions. Recently, at one of these, a new cantata of George B. Nevin was performed, with the assistance of the chorus from St. Mark's Reformed Church of which Stanley Kemmerer is the leader. The soloists were Mildred Kemmerer, soprano; Leona Hartung, contralto; Stanley Kemmerer, tenor, and J. De Roach, bass.

Another of these concerts was given on January 18, when Mr. Yerger presented an organ recital, assisted by Thomas Achenbach, violinist. Mr. Achenbach is concertmaster of the Easton Symphony Orchestra and also director of an excellent new school of music of some three years' standing. He has been connected with the musical life of the town for many years, and for the past several years has been directing a string quartet composed of local men. This program was interesting and much enjoyed. Besides these monthly concerts Mr. Yerger is presenting a series of Friday afternoon organ recitals, assisted by some members of the faculty and students. The first of these concerts was given on February 6, with Prof. P. B. Eaton, trombonist of the M. E. department, as soloist.

At the First Presbyterian Church, where Earle Laros is organist, there is an excellent mixed double quartet. Supplementing the voice work, Mr. Laros supplies from time to time various instrumental numbers of interest.

At the First Reformed Church there is an organization that has been giving one musical service a month for something over two years. It is a small string orchestra comprised of four violins, two violas, two cellos, one string bass and pipe organ. At the present time it is being led by Andrea Weingartner, the fine musician who was connected for so many years with musical affairs in Bethlehem and throughout the Lehigh Valley. Rehearsals are held weekly and a program given on the last Sunday evening of each month. Charles Maddock, organist and choirmaster, is assisted by a pleasing and well balanced mixed quartet composed of Mrs. Harland E. Woehle, soprano; Eudora Saeger, contralto; Edgar Lehr, tenor, and J. Ellsworth Sliker, bass. These have all been identified with musical doings in Easton and vicinity and are known for their thorough, fine, conscientious work.

At St. John's, where Henry Eichlen is in charge as organist and choirmaster, they have a chorus of forty and a fine quartet of mixed voices comprised of E. Yerger, soprano; T. McFarren, contralto; D. Newman, tenor, and James Raesley, bass.

Another organization valuable in the musical life of the community is the woman's chorus of the Easton Woman's Club. Composed of forty, this is led by Mrs. George MacAn; accompanist Mrs. E. R. Yarnelle. H. F.

Marjorie Meyer at Lake George

Marjorie Meyer, soprano, and Frederic Persson, coach and accompanist, have evidently defeated the enemy in the snow fight which was one of the main amusements at



AFTER THE SNOW BATTLE.

Miss Meyer's house party at her country home at Lake George recently. Prior to fulfilling her numerous engagements, Miss Meyer spent a few days of rest and recreation in the snow country. Snow-ball fights, skiing, skating, sleigh riding, hunting and snow shoeing were the chief

amusements, while the young artist also tried her hand at cooking, only to feel like an army mess cook, for cold air and outdoor sports are famous tonics for young appetites.

Edward Rechlin's Recital Tour

Edward Rechlin has returned from his national concert tour, with a record of thirty-eight recitals within a period of seven weeks. His program, played from memory, aroused great enthusiasm, he frequently being recalled many times at its close. Mr. Rechlin aims to present the organ in its true estate, specializing on the works of Bach and his contemporaries. Whether played in large halls or churches, audiences were invariably spellbound and frequently so affected as to refrain from applause. He has returned again with the firm conviction that the American public hungers for the sublime and spiritual in art, and sees a great future for the organist who has courage and confidence in his audience, to draw them up to the highest standards of the organ art. The following cities were covered during Mr. Rechlin's tour: Hartford, Conn.; Syracuse and Buffalo, N. Y.; Saginaw and Detroit, Mich.; Ashtabula and Toledo, Ohio; Gary, Ind.; St. Louis, Sedalia, and Kansas City, Mo.; Seward and Omaha, Neb.; Mendota and Chicago, Ill.; Albert Lea and St. Paul, Minn.; Pittston, Pa.; Mankato and New Ulm, Minn.; Clinton and Dubuque, Iowa; Racine and Milwaukee, Wis.; Winfield and Lindsborg, Kans.; Lancaster and York, Pa.; Columbus and Martins Ferry, Ohio, and Washington, D. C.

Helen Freund Re-engaged for Chicago Opera

Helen Freund, who scored so brilliantly this season with the Chicago Civic Opera Company, with which organization she made her debut as Sophie to the Charlotte of Mary Carden and the Werther of Fernand Anseau, has just informed her teacher, Mrs. Herman Devries, that she has been re-engaged for next season. This welcome announcement once again proves that whenever an American makes good, the management of the Chicago Civic Opera is not slow in appreciating the fact.

Leginska to Play in Newburgh

Arrangements have just been completed for a recital by Leginska in Newburgh, N. Y., on March 25. This makes March solidly booked for her as she will fulfill twelve engagements during the month.

Renée Thornton's Dates

Renée Thornton, soprano, with Richard Hageman at the piano, will make her second appearance this season in Chicago on March 23. On April 15 she will sing in Columbus.

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SEATTLE GIVES IVOGUN
A FLATTERING RECEPTION

Meremblum a Fortunate Addition to Cornish School—
Spargur String Quartet Plays Modern Music—Other
News of Local Importance.

Seattle, Wash., February 11.—Maria Ivogun, coloratura soprano, in her second appearance here, the evening of January 23, scored a stupendous triumph. It was a program that will linger long in the memory of those privileged to hear her. Plymouth Church Auditorium was filled to overflowing. Max Jaffee, as accompanist, received his share of praise for his excellent work at the piano.

PETER MEREMBLUM

The first Seattle appearance of Peter Meremblum, Russian violinist and newly engaged head of the violin department of the Cornish School, was made February 7 at the Cornish Little Theater. He was greeted by an expectant audience, and an enthusiastically happy audience was that which departed after a program revealing Mr. Meremblum to be a violinist of attainment and sound musicianship. From the first number, the Beethoven Kreutzer Sonata, in which he was assisted by Mme. S. Sergeiva, also of the Cornish School, he captivated his audience, holding them spellbound throughout the remaining program. John Hopper was the accompanist. Seattle, and especially the Cornish School, feels fortunate in securing a musician of such high standing.

SPARGUR STRING QUARTET

On the evening of February 3, the Spargur String Quartet presented another excellent program in the Spanish ballroom of the New Olympic Hotel. The numbers were chiefly of a modern vein, including two from the pen of Sir Frederick Bridge and Gliere, while a Borodin quartet concluded the program.

NOTES

The second number in the Seattle Musical Art season of morning musicales was presented, January 21, by Louise Van Ogle, lecturer-pianist of the Northwest, who gave an illuminating lecture-recital on Rimsky-Korsakoff's Invisible City of Kitesh. Mrs. Van Ogle saw this opera produced in Russia.

The newly organized Seattle Oratorio Society made its initial bow on the evening of February 2 at Plymouth Church, presenting Handel's Judas Maccabaeus. J. W. Bixel, the conductor, has done splendid work in getting the society into shape and the ensemble was good, as were also the voices participating. Carl Paige Wood, organist, and John Sundsten, pianist, were the accompanists of the evening. The assisting artists were Mrs. Percy J. Starke, soprano, of Tacoma; Winifred Parker, contralto; Marshall Soh, tenor, and William Hedberg, baritone, all well received by the large audience. So successful was the concert that the organization immediately began work rehearsing for another concert to be given in early April. It has chosen Sullivan's oratorio, The Prodigal Son, for the event.

Another organization making its initial formal appearance was the Ladies' Musical Club String Quartet, which appeared the evening of February 10 at the Cornish Little Theater. The participants are all members of the club, and may those who feel that men have exclusive right to ensemble work par excellence here these ladies just once. The quartet includes Margaret McCulloch Lang, violin; Alice Williams Sherman, violin; Louise Benton Oliver, viola, and Iris Canfield, cello. This was the first of a series of concerts to be given by this organization, being sponsored by Ella Helm Boardman.

A miscellaneous program was given by the Ladies' Musical Club the afternoon of February 9 at the Women's University Club Auditorium. This program was arranged by Mrs. Fred Clarke and Mrs. Phillip Macbride, and opened with three lovely songs arranged for trio, sung by Mrs. Carl English, Mrs. Albert Parks and Una Robinson, with Frances Williams at the piano. Mrs. H. B. Perry sang two groups and Alice Williams Sherman, violinist, with Leone Langdon at the piano, gave an interpretation of the Grieg C minor sonata which was splendid. Walter Reseberg was the assisting artist and sang three songs in excellent taste.

On the evening of February 9, at Plymouth Church, George Rogovoy, cellist, assisted by Florence Beeler, contralto, and Mrs. Frederick Bentley, accompanist, gave an interesting concert under the sponsorship of Wallace Mac-

Murray. All are well known in local musical circles and were accorded a warm reception.

Several voice students of Jacques Jou-Jerville, head of the voice department of the Cornish School, were heard in recital at the Cornish Theater the evening of February 6. As is usual with the students of this capable instructor, they showed good training and gave creditable performances. During the month of January, twenty-five of the professional students of Mr. Jou-Jerville have appeared in engagements not only in Seattle but throughout the State, even extending to Vancouver and Victoria. Mr. Jou-Jerville is one of the most active members of the profession in Seattle and numbers among his students many leading singers of the Northwest.

The annual Scotch concert, commemorating the 166th anniversary of Robert Burns, was given the evening of January 26 at the Metropolitan Theater, under the auspices of the three leading Scotch societies of the city. It was a fascinating program, over all too soon, and included everything from bagpipes to quartets, solos and dances.

The progress of music in the high schools is rapidly moving upward and the annual concert of the Lincoln High School was given the evening of January 23 in its auditorium. There was a twenty-five piece orchestra which did good work and Mr. Pitzer, the young but capable director (who is also the head of the music department), departed from the usual run of things by having two of the orchestra members each conduct one number. The girls' double quartet was especially featured, while Vesta Muth, talented young Seattle pianist, and Boris Malsky, Russian baritone, were the assisting artists.

Ernest Gill, violinist, has returned to Seattle and assumed the position of concertmaster and assistant conductor of the Coliseum Theater Orchestra. At the afternoon concert, February 8, he played the Bruch concerto, virtually taking the audience by storm.

February 1, two young students, Beatrice Meeker and Rhea Kessler, from the piano class of Paul Pierre McNeely, gave a recital before a large audience.

Mildred Langer presented eighteen of her piano students in recital at the Olympic Hotel. All did creditable work and were heartily applauded.

Piano pupils of Katherine Robinson were heard in recital on January 31 at the University Christian Church.

Sara K. Yeagley presented ten talented students in an interesting studio recital, assisted by Julius Falk, violinist, the afternoon of February 1.

January 31, Cecile Baron presented intermediate and advanced students at the Y. W. C. A. auditorium, and revealed some remarkable piano talent. Miss Baron is a fine pianist as well as a teacher.

On the evenings of January 30 and 31, the Cornish School presented Agatha Brown and a number of her students in a dance recital at the Cornish Little Theater. The music was furnished by a school orchestra and the two performances were a great success.

Voice students from the class of Kuria Strong, and piano students from the class of Harry Krinke, were heard in a delightful recital at the Olympic Hotel, February 8. Mr. Krinke and Mrs. Strong have been giving a series of successful Sunday afternoon recitals and will continue the series indefinitely. J. H.

BERKELEY, CAL.

Berkeley, Cal., February 13.—Guy Maier and Lee Pattison gave a two-piano recital at Harmon Gymnasium, February 2, under the auspices of the University of California committee on music and drama. The house was sold out for the concert, which was one of the outstanding musical events of the season.

Charles Wakefield Cadman, composer-pianist, and Princess Tsianina, mezzo-soprano, gave a concert at the Piedmont High School Auditorium, the night of February 6, to a large and enthusiastic audience. Recalls were numerous and many encores graciously given. The Kimmer Shieldin Club sponsored the event.

The San Francisco Symphony Orchestra, under the leadership of Alfred Hertz, gave a young people's concert, the afternoon of February 13, at Harmon Gymnasium. Especially interesting were the two movements from the suite, Through the Looking Glass, by Deems Taylor, and the concerto for violin and double bass played by Louis Persinger and Waldemar Giese. William Edwin Chamberlin announced the concert under his direction.

The Berkeley Piano Club gave a series of programs at its club house during December and January covering French, Russian, Polish and Hungarian music. The evening guest concert was given by Winifred Forbes, Jean Allen, Myra Palache, Mrs. Henry May, Mrs. T. A. Richard, Mrs. S. H. Sellander, Mrs. Regis Michaud and Helena Munn Redeuill.

The California Music League Orchestra, Dr. Modeste Alloo, conductor, gave a symphony concert at the Harmon Gymnasium, the evening of February 18—the third of the season's series. The orchestra was at its best in the overture to Euryanthe, Weber, and the Rhenz overture, Wagner. Ellen Edwards, pianist, gave a splendid performance of the Emperor concerto, Beethoven. The large auditorium was crowded to the doors. H. M. R.

LONG BEACH, CAL.

Long Beach, Cal., February 16.—Under the auspices of the Seven Arts Society, Maria Ivogun appeared at the Municipal Auditorium on February 6. This event was especially staged at the Auditorium in order that all music lovers might have the opportunity to hear Miss Ivogun, who had been widely heralded. Miss Ivogun more than fulfilled expectations, her lovely voice, pleasing personality and dramatic renditions winning all hearts.

Paul Whiteman brought his Orchestra on the evening of February 14 in a program which pleased his audience. To music lovers of symphonic jazz he was a source of delight. His program was varied and pleasing and he gave unstintingly of the numbers called for by his clientele.

The Bach Choir and Symphony Orchestra of Long Beach, which has been rehearsing during the winter, gave their first concert on the evening of February 16 at the Municipal Auditorium, presenting Elijah. A well drilled chorus was creditably supported by Melba Barr French, soprano; Maud Darling Weaver, contralto; Dan Gridley, tenor, and Fred McPherson, baritone. F. C. Salbach, conductor of the choir, gave a good account of his work in putting the new organization into shape.

The Seven Ages of Woman was the theme at a recent meeting of the Woman's Music Study Club, with Mrs. Frank N. Shiek as leader. The program was given in tableaux, with appropriate costumes. M. T. H.

George Liebling to Tour the West

George Liebling has been engaged by Harry Culbertson for a tour of twenty-five concerts to take place early next season throughout the middle west and far west. Mr. Liebling left New York last week for Chicago, where he is to give a recital on March 13. It will be his third appearance in that city within the past two months. His wife, Alice Liebling, the well-known poet and writer, arrived in New York last week from Europe, and together with her husband intends to reside in America permanently. Mrs. Liebling is the author of the dramatic legend, St. Catherine, which was performed in many theaters in Germany, Italy, and Switzerland. She also wrote the librettos to the comic opera, The Wager, and grand operas, Children of Truth, and Lucy. The music to all these works is by the pen of George Liebling.

Enesco Off for the West

Georges Enesco, the Rumanian violinist, who is in his third season in this country, left New York recently for his first visit to the Pacific Coast and the Northwest, where he has been engaged for a series of appearances under the local managements of Selby Oppenheimer, L. E. Behymer and Lois Steers. He will appear with the Los Angeles Philharmonic Orchestra, playing the Beethoven concerto. With the San Francisco Symphony, he will be heard in the Brahms D major concerto, and with the Portland Symphony again in the Beethoven work.

Flonzaley Quartet on Transcontinental Tour

The Flonzaley Quartet left this week for its seventh transcontinental tour to the Pacific Coast. The first stop was Bloomsburg, Pa., where the quartet was scheduled to play on March 11 under the auspices of the State Normal School. The entire month of April will be spent on the Coast and in the Northwestern territory, the quartet returning to New York in the early part of May.

Dr. Humphrey J. Stewart Receives Medal

Dr. Humphrey J. Stewart, city organist of San Diego, Cal., has informed his publishers, J. Fischer & Bro., New York, that the American Opera Society of Chicago has awarded to him the David Bispham Memorial Medal for his setting of Francis Thompson's immortal poem, The Hound of Heaven.

Berne Sings at Cincinnati Conservatory

Albert Berne, baritone, was scheduled to give a song recital at the Cincinnati Conservatory of Music on March 3, with Augustus O. Palm at the piano.

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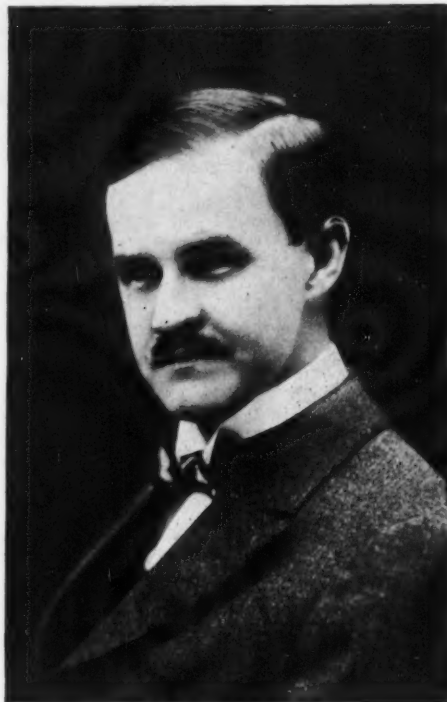
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Iliff Garrison Scores in Chicago Recital

At his recent Chicago recital Iliff Garrison won applause and enthusiastic praise from his audience by his playing of Chopin and Debussy, the Chicago Journal stating the following regarding his playing of Chopin compositions: "They may be said to have possessed extra interest because they were in the reputed style of the composer's own playing of his works. They had an interest of their own be-



ILIFF GARRISON.

cause of their sensitiveness and the excellent tone with which they were played."

Mr. Garrison returned to Chicago last week from a five weeks' tour of Colorado cities, where his playing met with great praise from his public. He left again at once for a tour which will take him to Los Angeles and back.

Romaine Well Liked in Brussels

"A worthy music in a new manner, beautifully and splendidly performed," was one of the comments after Ninon Romaine's recital in the Salle de l'Union Coloniale, Brussels. The concert was Mme. Romaine's first appearance in Brussels since before the war, and she has been invited to return for a series of concerts in the late spring under the concert direction of M. Fernand Lauweryns. The Anglo Belgian Times, in a two column review of Mme. Romaine's Brussels concert said: "We bespeak here with the hope that Ninon Romaine will give many more concerts in Brussels because under her hands we have piano music at its noblest and most inspiring. Technically Mme. Romaine is equipped in brilliant and amazing measure with all that the academy offers; the fullest expression in passage, arms and pedals are hers without stress or effort. Possessing abundant technic she concerns herself with voicing the greater and abiding qualities of music, with telling her hearers of the great passion out of which the composer evoked the message he intended the world to hear. And through her towering musicianship, her compelling personality and her artistic sensitivity, in happy combination, there is born music of gracious loveliness, emotional gesture and telling dramatic surge. The spell of her music lingers strangely, so that today some of the charm remains, like the trailing adumbration of a pleasant dream. This may be the symbol of the born artist."

Patton to Sing in Bridgeport

Fred Patton, who appeared in Aida with the Philadelphia Civic Opera Company on February 12, will sing the work in concert form when it is given by the Bridgeport, Conn., Oratorio Society on April 21. After Bridgeport he sings with the Philadelphia Mendelssohn Club on April 22 and in Ithaca, N. Y., at the Ithaca Music Festival on April 23 and 24.

Munz "A Sensation"

A. M. Oberfelder sent Haensel & Jones, manager of Munz, a telegram after the pianist's first appearance in Denver, Col., which described the concert as "one of the greatest concerts ever given in Denver. He was a sensation. Encore after encore demanded. This is a rare treat for any city."

Estelle Liebbling Artist-Pupil for Atlanta

Ann Yago, contralto, has been engaged to do the leading contralto roles with the Municipal Opera Association of Atlanta, Ga. The season begins on June 15 and lasts for six weeks. Last summer Miss Yago sang the leading contralto roles with the Cincinnati Civic Opera Company.

A Suggestion for Song Word Puzzles

Fraser Gange has a new sort of "song word puzzle." The idea is to find songs which embody his name, such as The Maid of Ganges; and Der Doppelganger. No prize is offered for the longest list submitted.

Althouse in Love of Three Kings

The Philadelphia Inquirer wrote as follows of Paul Althouse's recent appearance as Avito in The Love of Three Kings with the Philadelphia Civic Opera Company: "Paul Althouse was the outstanding figure, as he showed a

thoroughly intelligent conception of the dramatic qualities of the composer's music. He was in good voice and at all times more than met the requirements of the score."

Coates Busy at Rochester

Albert Coates is swinging the Rochester Philharmonic Orchestra through another unusually successful season. Tremendous enthusiasm greeted his introduction to the concert-going public of Rochester of Gustav Holst's The Planets at the third of the series of afternoon concerts. The soloist of the occasion was Sandor Vas, Hungarian pianist, now of the faculty of the Eastman School of Music, who played the Schumann concerto.

At the evening concert of February 19 he utilized the membership of the Rochester American Opera Company as a chorus for the Mephistopheles movement of the Faust symphony; and again for the Polovtsian Dances from Borodine's Prince Igor. Vladimir Rosing, Russian tenor and director of the opera company, was soloist, singing Lenski's Farewell from Eugene Onegin with orchestra, and a group of songs to Albert Coates' accompaniment.

Winter and Spring, a symphonic poem by Ernest Bloch, who is conducting a series of master classes at the Eastman School, was given a performance at the afternoon concert of February 26, with the composer conducting his own work. Wendell Hoss, first horn of the Philharmonic, was soloist, playing the horn concerto which was written by Richard Strauss for his (Strauss') father.

In addition to the Philharmonic concerts, which are given in the Eastman Theater, Mr. Coates is conducting three performances in Kilbourn Hall by the Little Symphony, which he organized. He will conclude his Rochester season on the evening of March 19 with a farewell concert by the Rochester Philharmonic.

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HOW TO PRONOUNCE

Medner, exactly as spelled; the "d" and "t" like "p" in terms—must both be distinctly articulated.
Filippini, Feel-ep-pi-ny.
Sciarretti, She-ah-ret-ty.
Carreras, Car-ray-rahs.
Moisewitch, Moy-zay-ey-witch.
Berumen, Bay-roo-men.
Gigli, Gey-ye.
Raisa, Rah-ee-sar.
Wilhelmj, Vil-helm-ye.
Zaturecky, Za-toor-ess-ky.
Decreus, Day-creehs.
Albeniz, Ahl-bay-niz.

MARIO CHAMLEE

"In the MUSICAL COURIER, issue of February 5, 1925, on page 44, there was a picture of an artist with the caption 'A hitherto unpublished photograph.' Will you kindly publish in your next issue whether this was Caruso or Chamlee?"
The picture is of Mario Chamlee.

WHAT IS HIS NAME?

"Would you kindly settle an argument by writing me Ruffo's first name? I say his first name is Tito, the other person says it is Tito. Thanking you in advance."
You are both wrong. Ruffo's first name is Titta.

HOW OLD IS OPERA?

"In our club I have been asked to write a paper on Opera, its Beginnings and its Developments. If you can give me any data it will be of much use to me, as unfortunately we have no good library in our town where works on music are made a special feature. This condition has handicapped us in our club work, and we are not yet able to begin establishing a musical library of our own. This is a disadvantage many clubs in small towns are confronted with. Yet we are devoted to our little organization and hope some day to enlarge its scope and have our own library. In the meantime we have obtained much valuable information from the MUSICAL COURIER, for which we express thanks."

The early history of opera, unlike that of other arts, is well known, all the circumstances and every detail established beyond any doubt. It may be said that the invention of opera was almost in the nature of an accident. Late in the sixteenth century a few Florentine amateurs set themselves the task of reconstructing the conditions of the Athenian drama. The result of their attempted revival of the glories of Greek tragedy was a complete failure. Out of this failure, however, came a new art form, the foundations of which rested upon the theory that the drama of the Greeks was declaimed to a musical accompaniment; the reformers dismissed spoken dialogue from their drama and employed free declamation or recitative. The first work in which this new style of composition was used was the Dafne of Jacopo Peri, privately performed in 1597. No trace of this work, however, survives, nor of the musical dramas by Emilio del Cavaliere and Vincenzo Galilei at the end of the sixteenth century. The privately performed works are, however, regarded as experiments, the date of the foundation of opera being 1600, when a public performance of Peri's Euridice was given at Florence, in honor of the marriage of Maria de Medici and Henry IV of France. There is a printed copy of this work in the library of the British Museum from which reprints have been made to enable musicians to study it. The whole work consists of accompanied recitative, with the exception of a few bars of insignificant chorus.

While it was Peri who may be said to have commenced the reign of opera, it required careful nursing to develop it. It was the genius of Monteverde that came to the rescue, and he found in the new art

the field his genius required. In 1607 he produced Arianna, and in 1608 followed it with Orfeo. The score of Orfeo is in existence and has been performed in Germany within comparatively recent years. The success of Monteverde brought him many pupils as well as many imitators. The enthusiasm for opera spread rapidly throughout Italy so that in 1652 opera was in full swing in Rome, Bologna, Milan, Parma, other cities soon following suit.

France took up the new art, but soon it had a new school of opera quite distinct from that of Italy. From Paris the new school of opera soon reached across the Channel to England where late in the century an opera was written by Henry Purcell, "the greatest musical genius England has ever produced" according to many authorities.

The development of opera from that time, about the end of the seventeenth century and commencement of the eighteenth, has been steady, until at the present day the art has attained a position quite unique in the musical world. But it would require more than the limits of a paper for a club to give details of every advance made. The foundations are indicated in this answer to your request.

Mme. Schumann-Heink's Only New York Recital

Ernestine Schumann-Heink's only recital appearance in Greater New York will take place on Sunday afternoon, March 29, at the Metropolitan Opera House. This will mark the first time that she has sung in the historic Broadway music temple since the days when she was a member of the company there. It is also worthy of comment that exactly twenty-six years ago she made her initial appearance on the stage of the Metropolitan, later scoring an immense success at a Sunday night concert, when she sang the Brindisi from Donizetti's Lucrezia Borgia. The special program arranged for her forthcoming recital will be announced later.

Since October 3 last Mme. Schumann-Heink has been appearing regularly in recital at least three times a week on a tour which has taken her to the Pacific Coast and back, and which will terminate here in the East only on May 21, after which she will sail for London to sing in recitals there and in other British cities under Mr. Hurok's management. Later she will leave for the continent for a long series of engagements under the management of the firm of Wolff & Sachs (special arrangement with Mr. Hurok) in Berlin, Vienna, Frankfurt, Cologne, Hamburg and other cities, returning to America to open her American concert tour on the Pacific Coast January 1.

Gray-Lhevinne Engagements

During National Music Week in May, Gray-Lhevinne will give recitals in Cleveland, Ohio, Elgrid, Ohio, Buffalo, N. Y., Erie, Pa., and Niagara Falls, N. Y. Two concerts in Cleveland and two in Buffalo make a busy week.

Gray-Lhevinne recently finished a successful series of concerts in western New York and has been engaged for several repeats, including some Ontario cities in the late spring.

Shura Cherkassky to Program Mana-Zucca Composition

Shura Cherkassky, "the boy wizard of the piano," will give his second recital at Aeolian Hall on March 14, when he will program two more compositions of Mana-Zucca, namely Southland Zephyrs and Zouave's Drill.

NEW YORK CONCERT ANNOUNCEMENTS

THURSDAY, MARCH 12

New York Symphony Orchestra, afternoon.....Carnegie Hall
Boston Symphony Orchestra, evening.....Carnegie Hall
Richard Fuchs-Jerin, piano recital, evening.....Aeolian Hall
Tommy Thomson, piano recital, evening.....Town Hall

FRIDAY, MARCH 13

New York Symphony Orchestra, evening.....Carnegie Hall
Michel Zacharewitsch, violin recital, evening.....Aeolian Hall

SATURDAY, MARCH 14

Boston Symphony Orchestra, afternoon.....Carnegie Hall
Mischa Levitzki, piano recital, evening.....Carnegie Hall
Shura Cherkassky, piano recital, afternoon.....Aeolian Hall

SUNDAY, MARCH 15

Jascha Heifetz, violin recital, afternoon.....Carnegie Hall
New York Symphony Orchestra, afternoon.....Aeolian Hall
Elizabeth Hoepfel, song recital, evening.....Aeolian Hall
Philharmonic Orchestra, afternoon.....Metropolitan Opera House

MONDAY, MARCH 16

Lawrence Tibbett, song recital, evening.....Carnegie Hall
Yolanda Mero, piano recital, afternoon.....Aeolian Hall
New York Trio, evening.....Aeolian Hall
Rozsi Varady, cello recital, evening.....Town Hall

TUESDAY, MARCH 17

Denishawn Dancers, evening.....Carnegie Hall
Laura Stroud, piano recital, afternoon.....Aeolian Hall
Operatic Concert by David Mannes School, evening.....Aeolian Hall
Marguerite D'Alvarez, song recital, evening.....Town Hall

WEDNESDAY, MARCH 18

Philharmonic Orchestra, evening.....Carnegie Hall
James Friskin, piano recital, evening.....Aeolian Hall
Emilio A. Roxas artist pupils, evening.....Town Hall

THURSDAY, MARCH 19

Philharmonic Orchestra, evening.....Carnegie Hall
Julia Culp, song recital, evening.....Aeolian Hall
Washington Heights Music Club, evening.....Town Hall

FRIDAY, MARCH 20

Philharmonic Orchestra, afternoon.....Carnegie Hall
Music School Settlements, evening.....Carnegie Hall
Princeton University Orchestra, evening.....Aeolian Hall

SATURDAY, MARCH 21

Rachmaninoff, piano recital, afternoon.....Carnegie Hall
Children's orchestra concert, morning and afternoon.....Aeolian Hall
Ada Lebow, piano recital, evening.....Aeolian Hall
Diller-Quaile Music Studios, afternoon.....Town Hall
International Ladies' Garment Workers Chorus, evening.....Town Hall

SUNDAY, MARCH 22

Philharmonic Orchestra, afternoon.....Carnegie Hall
New York Symphony Orchestra, afternoon.....Aeolian Hall
Edwin Hughes, piano recital, evening.....Aeolian Hall
Society of the Friends of Music, afternoon.....Town Hall

MONDAY, MARCH 23

Elizabeth Rethberg, song recital, afternoon.....Aeolian Hall
Anita Atwater, song recital, evening.....Aeolian Hall
George Copeland, piano recital, evening.....Town Hall

TUESDAY, MARCH 24

Philadelphia Orchestra, evening.....Carnegie Hall
Olga Steeb, piano recital, afternoon.....Aeolian Hall
Vera Jackles, piano recital, evening.....Town Hall

WEDNESDAY, MARCH 25

Frieda Hempel, song recital, evening.....Carnegie Hall
Amy Evans, song recital, evening.....Aeolian Hall
Music School Settlement, evening.....Town Hall

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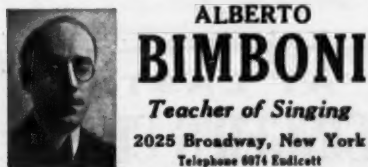
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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

CADMAN AT THE CAPITOL

Charles Wakefield Cadman is the featured attraction at the Capitol Theater this week. Mr. Cadman is conducting his cycle of five songs and is introducing at this theater Princess Tsianina, the American Indian prima donna. The selections of Mr. Cadman's music which are being used are two numbers from the Thunderbird Suite, Nuwanna's Love Song and The Canoe Song; also At Dawning, To a Comedian, and the Wolf dance from the Thunderbird suite is being offered by Doris Niles.

THE RIVOLI

Last week the Rivoli Theater, under the management of Hugo Riesenfeld, celebrated its sixth anniversary. The feature picture was the new film version of Zane Grey's Western story, The Thundering Herd, a spectacular film and, on the whole, a very fine one. The success of it is proven in that it is being held over for the second week, now showing at the Rialto. The cast contained a long list of favorites in the motion picture world, headed by Jack Holt, Lois Wilson and Noah Beery. The program began with another of the Music Master series; this time it was Frederic Chopin, interpreted on the film by James A. Fitzpatrick. As formerly with these pictures, the film was accompanied by the Rivoli Orchestra with the two conductors in charge, Emanuel Baer and Irvin Talbot.

The presentation for the picture was entitled on the Arapahoe Trail. Six Indians took part, assisted by the Rivoli ensemble. The number was roundly applauded; it was very colorful and spectacular and gave the right atmosphere for the film which followed—one of the most effective numbers arranged in some time at this theater. It is being carried over this week at the Rialto.

After the picture were two organ novelties by C. Sharpe Minor, always amusing and interesting. In its entirety, the program at the Rivoli was in keeping with the splendid progress of this theater. The theater was crowded at every performance.

THE MARK STRAND

The overture at the Mark Strand last week consisted of a first performance at that theatre of Katherine Lively's Within the Walls of China. The music is typical of the Orient, the composer having caught the atmosphere of China and injected it into her music. It was played by the orchestra with admirable precision and balance, Carl Edouarde wielding the baton in his usual musicianly manner. Mrs. Lively is a well known musician of Houston, Tex., and has been one of the leaders in the organizing of a monthly magazine, published by the women of Texas, entitled From a Woman's Viewpoint.

Two of the diversissements which followed the overture also had an Oriental atmosphere, the first being The Lady Picking Mulberries, sung by Emily Day, soprano, and the second Danse Chinois, with Mile. Klemova and M. Daks. The setting for this was a very beautiful Chinese curtain and the costumes also were attractive as well as characteristic. Both the singing and the dancing were artistic. The third diversissement enlisted the services of the Mark Strand Male Quartet in two humorous selections, I See by the Papers and Sally King, both of which were well received.

Joseph Plunkett's prologue to the feature picture proved very effective. The curtain was raised on a mansion, and from the strains of music heard it was evident that a ball was taking place within. Then, through lighting effects, the exterior of the building seemed gradually to fade and men in uniform and ladies in evening dress could be seen dancing to the tune of Strauss' Blue Danube. Judson House's splendid tenor voice added to the enjoyment of the proceedings. All this led up to the showing, and very effectively too, of the feature picture, The Swan, with Adolphe Menjou, Ricardo Cortez and Frances Howard.

The Mark Strand Typical Review contained the usual interesting news of the day. There also was a Lloyd Hamilton comedy, Half a Hero.

THE RIALTO

Selections from Carmen, played by the Rialto Orchestra, Hugo Riesenfeld and Willy Stahl conducting at alternate performances, provided the overture at the Rialto last week. Following came Riesenfeld's Classical Jazz (a version of the popular Indian Love Call from Rose Marie). Helen Sherman, coloratura soprano, sang an aria from the Barber of Seville and displayed a lovely voice, powerful and at the same time of excellent quality, rendering the selection with delightful interpretation. The prologue to the feature picture was Buzzi-Pecchia's Lolita, sung dramatically and with splendid baritone voice by Theodore Webb, who appeared in Spanish costume.

The picture attraction was Richard Dix in Too Many

Kisses, with Frances Howard. It was exciting, but absolutely devoid of originality. Great Gune, an Educational comedy; Do You Remember, A Red Seal picture, and the usual Rialto Magazine made up the remainder of the program.

THE PICCADILLY

The surrounding program at the Piccadilly Theater last week was a particularly musical one, beginning with an overture, Southern Rhapsody, by Hosmer, played exceptionally well by the Piccadilly Concert Orchestra with Frederic Fradkin at the conductor's stand. Solo artists were John Hammond, S. T. O., official organist of the theater, who gave a delightful interpretation of Von Suppe's Poet and Peasant overture; Ellis McDiarmid, whose flute solo, a waltz by Godard, provided much enjoyment, and Julia Beverly, a coloratura soprano, who sang Eckert's None He Loves But Me. The introduction to the feature picture, Oh, Doctor, starring Reginald Denny, adapted for the screen from Harry Leon Wilson's amusing novel of the same name, was an interlude, There Is a Garden in Loveland, from the operetta, Natja, music adapted from melodies of Tschaiowsky by Karl Hajos, played by the orchestra. The remaining attractions were all pictured ones, including a Spotlight film, entitled Neptune's Nieces; a Kelly color cinema, Cottage Garden, and the usual Piccadilly Pictorial.

THE CAPITOL

A particularly interesting program was offered at the Capitol last week. The picture, Lady of the Night, had beautiful Norma Shearer as the star. It was the consensus of opinion of the receivers of this film that this promising film actress had achieved the greatest success so far in her career. Aside from being one of the most beautiful women on the screen, she is developing remarkably as an actress.

The overture, conducted by David Mendoza, was a movement from Tschaiowsky's fourth symphony, with the concertmaster, Ormandy, and Bunchuk, first cellist, as the soloists. The lovely Tschaiowsky music never fails to arouse any audience to great enthusiasm. Doris Niles, the lovely dancer of the Capitol, was seen in a Spanish dance. This number was particularly suited not only to Miss Niles' type of beauty but also to her grace. Many observers watching the career of this young dancer oftentimes have commented on the skill with which she interprets Spanish music. The ballet corps contributed Nola in a characteristic silhouette dance, which frequently occupies a prominent place on this program. Sophia Kassmir and Joseph Wetzel, in a special presentation, sang Irving Berlin's song, Lady of the Evening. It was quite appropriate as a prologue to the feature number. There was an exquisite Robert Bruce film, entitled Endless Waters. Another scenic picture, called I Remember, completed the program.

WHERE THEY ARE TO BE March 12 to March 26

ALDA, FRANCES:
Kansas City, Mo., Mar. 24.
ALTHOUSE, PAUL:
Philadelphia, Pa., Mar. 19.
ARDEN, CECIL:
Glendive, Mont., Mar. 13.
Ogden, Utah, Mar. 16.
BALOKOVIC, ZLATKO:
Cleveland, O., Mar. 15.
Pittsburgh, Pa., Mar. 23.
BOSTON SYMPHONY:
Brooklyn, N. Y., Mar. 13.
BOURSKAYA, INA:
Atlantic City, N. J., Mar. 14.
BRAY, MARY:
Philadelphia, Pa., Mar. 13.
CHAMBER MUSIC SOCIETY OF SAN FRANCISCO:
Palo Alto, Cal., Mar. 12.
Oakland, Cal., Mar. 13.
Mill Valley, Cal., Mar. 17.
Berkeley, Cal., Mar. 18.
Watsonville, Cal., Mar. 23.
San Francisco, Cal., Mar. 24.
CHAMLEE, MARIO:
Oklahoma City, Okla., Mar. 20.
Fort Worth, Tex., Mar. 23.
CORTOT, ALFRED:
Lake Forest, Ill., Mar. 14.
Chicago, Ill., Mar. 15.
Baltimore, Md., Mar. 17.
Richmond, Va., Mar. 18.
Washington, D. C., Mar. 19.
Philadelphia, Pa., Mar. 20, 21.
Syracuse, N. Y., Mar. 23.
Toledo, O., Mar. 25.
CROOKS, RICHARD:
Toronto, Can., Mar. 13.
Memphis, Tenn., Mar. 26.
DADMUN, ROYAL:
San Bernardino, Cal., Mar. 12.
Santa Barbara, Cal., Mar. 13.
Seattle, Wash., Mar. 16.
Portland, Ore., Mar. 18.
DAYTON WESTMINSTER CHOIR:
Chicago, Ill., Mar. 17.
DEERING, HENRI:
Berlin, Ger., Mar. 16.
DENISHAWN DANCERS:
Morgantown, W. Va., Mar. 12.
Uniontown, Pa., Mar. 13.
Cumberland, Md., Mar. 14.
Brooklyn, N. Y., Mar. 18.
Detroit, Mich., Mar. 21.
Erie, Pa., Mar. 23.
Bradford, Pa., Mar. 24.
Youngstown, O., Mar. 25.
DE PACHMANN:
Atlantic City, N. J., Mar. 14.
DIAZ, RAFAEL:
Atlantic City, N. J., Mar. 21.
DILLING, MILDRED:
Atlantic City, N. J., Mar. 14.
DIVINE, GRACE:
Perth Amboy, N. J., Mar. 17.
DUX, CLAIRE:
Rochester, N. Y., Mar. 12.
EASTON, FLORENCE:
Corvallis, Ore., Mar. 12.
Tacoma, Wash., Mar. 16.
Butte, Mont., Mar. 18.
Winnipeg, Can., Mar. 23.
Memphis, Tenn., Mar. 26.
ENESCO, GEORGES:
San Diego, Cal., Mar. 12.
Los Angeles, Cal., Mar. 13, 14.
Berkeley, Cal., Mar. 17.
San Francisco, Cal., Mar. 20, 22.
FLONZALEY QUARTET:
Toledo, O., Mar. 13.
Indianapolis, Ind., Mar. 15.
Evansville, Ind., Mar. 16.
Manhattan, Kan., Mar. 18.
Emporia, Kan., Mar. 19.
New Orleans, La., Mar. 25.
GARRISON, MABEL:
San Francisco, Cal., Mar. 18.
San Jose, Cal., Mar. 19.
Vancouver, B. C., Mar. 23.
GIANNINI, DUSOLINA:
Boston, Mass., Mar. 15.
Rochester, N. Y., Mar. 26.
GIGLI, BENIAMINO:
Scranton, Pa., Mar. 12.
Hartford, Conn., Mar. 15.
Rochester, N. Y., Mar. 26.
GRADOVA, GITTA:
Cincinnati, O., Mar. 20, 21.
HANSEN, CECILIA:
Omaha, Neb., Mar. 12.
Wellesley, Mass., Mar. 18.
Ottawa, Can., Mar. 23.
Toronto, Can., Mar. 26.
HEMPLE, FRIEDA:
Portland, Me., Mar. 13.
New Bedford, Mass., Mar. 15.
HESK, MYRA:
Santa Barbara, Cal., Mar. 12.
Los Angeles, Cal., Mar. 13, 14.
Stockton, Cal., Mar. 17.
HILSBURG, IGNACE:
Toronto, Can., Mar. 16.
Montreal, Can., Mar. 20.
HINSHAW'S IMPRESARIO:
Schenectady, N. Y., Mar. 23.
Albany, N. Y., Mar. 24.
HINSHAW'S MARRIAGE OF FIGARO:
Warrensburg, Mo., Mar. 12.
Minneapolis, Minn., Mar. 17.
HOUSE, JUDSON:
Detroit, Mich., Mar. 24.
HYDE, ORA:
St. Paul, Minn., Mar. 16.
JERITZA, MARIA:
Tulsa, Okla., Mar. 13.
Minneapolis, Minn., Mar. 17.
Milwaukee, Wis., Mar. 20.
Seattle, Wash., Mar. 24.
Portland, Ore., Mar. 26.
KELLEY, EDGAR STILLMAN:
London, Eng., Mar. 12.
KINDLER, HANS:
Chicago, Ill., Mar. 20, 21.
LAND, HAROLD:
Pittsburgh, Pa., Mar. 14.
Philadelphia, Pa., Mar. 16.
Newark, N. J., Mar. 22.
Washington, Conn., Mar. 23.
LANDOWSKA, WANDA:
Cleveland, O., Mar. 15, 16.
Oberlin, O., Mar. 17.
Pittsburgh, Pa., Mar. 19.
LAPPAS, ULYSSES:
Havana, Cuba, Mar. 13.
LAWSON, FRANCESCA KASPAR:
Bolivar, Pa., Mar. 12.
Connellsville, Pa., Mar. 16.
LEGINSKA, ETHEL:
Boston, Mass., Mar. 12, 15.
Englewood, N. Y., Mar. 18.
Syracuse, N. Y., Mar. 21.
Chicago, Ill., Mar. 22.
Newburgh, N. Y., Mar. 25.
LETZ QUARTET:
Montevideo, Ala., Mar. 14.
Houston, Tex., Mar. 16.
St. Joseph, Mo., Mar. 18.
LUCHESE, JOSEPHINE:
Ogden, Utah, Mar. 11.
Salt Lake City, Utah, Mar. 12.
14.
Greeley, Colo., Mar. 16.
Pueblo, Colo., Mar. 17.
Colorado Springs, Colo., Mar. 18.
Denver, Colo., Mar. 19-21.
St. Louis, Mo., Mar. 23-26.
MACMILLEN, FRANCIS:
Lawrence, Kan., Mar. 16.
Sedalia, Mo., Mar. 19.

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MELUIS, LUELLA:
Madrid, Spain, Mar. 12-26.
MERO, YOLANDA:
Lowell, Mass., Mar. 24.
MERRILL, LAURIE:
Hendersonville, N. C., Mar. 12.
Asheville, N. C., Mar. 19.
MIDDLETON, ARTHUR:
St. Louis, Mo., Mar. 13, 14.
Detroit, Mich., Mar. 24.
MORGAN, GEORGE:
Buffalo, N. Y., Mar. 25.
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Chicago, Ill., Mar. 16.
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Chicago, Ill., Mar. 22.
Elyria, O., Mar. 23.
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NOVAES, GUIOMAR:
Boston, Mass., Mar. 14.
PATTON, FRED:
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POWELL, JOHN:
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Kins:
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Birmingham, Ala., Mar. 26.
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Harpers Ferry, W. Va., Mar. 26.
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SUNDELIUS, MARIE:
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THORNTON, RENEE:
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Rochester, N. Y., Mar. 12.

Zan's Pupils in Recital

At the concert given by the National Opera Club of America, at the Waldorf-Astoria on February 12, Hortense Barnhart Jones and Anton Razlog contributed the program. The guests of honor were Mme. Nanny Larsen-Todsen, Mme. Maria Mueller and Leonardo Del Credo. Miss Jones and Mr. Razlog are artist-pupils of Nikola Zan, well known teacher of New York and Portland, Ore. Both artists contributed a group of songs, and they closed the program by singing the duet from Aida. Others taking part were Dr. Clement B. Shaw with Francis Lapham as pianist. Miss Isable Spriggs accompanied the two Zan artists.

Grace Divine to Sing in Perth Amboy

Grace Divine, contralto, following her recent successful debut recital at Town Hall, was engaged for a joint recital with Leo Schulz, cellist, at Perth Amboy, N. J., to be given March 17.

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The accompanying photographs show the prima donna snapped in various poses while wintering at Palm Beach. Miss Smith left for Europe this week, and while abroad will spend some time in France, Italy and Switzerland. The mezzo soprano, who is a guest artist of the San Carlo Grand Opera Company, will prepare operatic roles with well known coaches in both



France and Italy. Immediately upon her return to America, which probably will be in October, Miss Smith is planning to appear in Aida and Carmen in Philadelphia. She already is well known in that city, having appeared there with the San Carlo Opera Company and won the enthusiastic praise of her auditors and also of the critics.



CLAIR EUGENIA SMITH VACATIONING AT PALM BEACH.

Harmati Wins Prize for Quartet

The prize of \$500 offered by the Chamber Music Association of Philadelphia for the best string quartet has been awarded to Sandor Harmati for his quartet entitled Recollections. The judges were Thaddeus Rich, concertmaster and assistant conductor of the Philadelphia Orchestra; George F. Boyle, composer and pianist; Samuel L. Laciari, composer and music critic of the Public Ledger; Hans Kindler, cellist; Luther Conradi, pianist, and Arthur Judson, manager of the Philadelphia, New York Philharmonic and Cincinnati orchestras and secretary of the Chamber Music Association. The first performance of the prize composition will not take place until next season.

Harmati was born in Budapest in 1892. He began his musical studies at the age of six, and at seventeen was graduated from the Royal Academy of Music of Budapest with the diploma of professor. He studied violin, chamber music composition and conducting. A year after his graduation he became concertmaster of the State Symphony Orchestra of his native city, and a year later undertook the concertmastership of the People's Opera. A tour of Europe followed, and in 1915 he came to New York, where he entered fully into the musical life. Among his varied activities were membership in the Elki Trio and the Letz Quartet; conductor of the Women's Orchestral Society and the American Orchestral Society; leader of the Lenox String Quartet; and conductor of the Morristown Orchestral Society. In 1923 he joined the faculty of the Mannes School, teaching violin, chamber music and leading the senior orchestra, with which he will appear on April 27 in Aeolian Hall. Among his compositions are two string quartets, of which one is the work awarded the Philadelphia prize; two symphonic poems, one having been awarded the Pulitzer prize; and several violin pieces. He is a citizen of the United States and a member of the American Music Guild. He will complete his service with the Lenox Quartet this season and will devote his time thereafter to conducting and composing.

Haggerty-Snell Pupils in Concert

Marie Rosie, vocalist, and Elizabeth Clark, pianist, pupils of Mme. Ida Haggerty-Snell, assisted by Florence Jones, violinist, gave a concert recently in the High School Auditorium, White Plains, N. Y. The pupils all showed that they had passed the amateur stage and were ready for a broader field.

Miss Rosie, who has a delightful mezzo soprano voice, sang with ease and clearness of diction, and her work reflected much credit upon her teacher; she sang numbers by Piniuti, Bizet, Saint-Saens and Curran.

Miss Clark's piano numbers by Chopin, Grieg and Schumann were well rendered. Miss Jones, teacher and concert

violinist, created a favorable impression with her solos, particularly The Swan by Saint-Saens.

BUDAPEST

(Continued from page 7)

National Theater, who also acted as producer of the salvaged opera. He has a wide reputation as a Mozart connoisseur and a Shakespeare scholar besides.

What he has done is to make, as far as possible, a real Mozart opera out of what was a burlesque operetta of the eighteenth century, written at a time when Mozart himself had no developed dramatic sense, and characterized his figures without logic and consistency. Mozart assigned to the same person arias of serious, passionate content and buffo pieces of the lightest sort. Hevesi has retained the arias, but reassigned them according to their character and the situations created out of the music itself. Only in one case has a serious aria been turned a satire, a parody of itself.

While, in spite of the extraordinary adroitness of the arranger, the result is not altogether satisfactory to the connoisseur the popular success of the production seems to justify the attempt. It is at any rate more satisfactory than any of the many efforts at revival and rearrangement that have been made in Germany.

Among those who helped to turn the premiere into a victory are Mmes. Erzsi Sandor, Rozi Marschalko and Gitta Halasza, and Messrs. Szende, Paraki and Gabor. Bernhard Tittel conducted. He is an excellent technician, but Mozartian grace is not his chief virtue.

Ryder Gives Musicale

On Washington's Birthday, Jetson Ryder, baritone, gave another of his delightful informal recitals at his studio, this time to present Pasqual Fabris, first violinist of the Philadelphia Orchestra. Mr. Fabris played with masterful technique and beautiful tone. The invited guests were most enthusiastic over his group of numbers and insisted upon encores, one of them being Deep River, in an arrangement by Maud Powell. Mr. Ryder was also heard, with Mr. Fabris playing the violin obbligato, in Schubert's Ave Maria and Carpenter's Sleep That Flits on Baby's Eyes. This last was Mr. Fabris' own violin obbligato. Among those present were Mrs. J. Frederick Hahn, Mme. Lyska, Genevieve Storms, Mrs. Chandler, Richard Hammond and Lawrence Nelson.

Fine Artists at Bohemians' Concert

The Bohemians (New York Musicians' Club) presented an interesting program on March 2. Felix Salmond, with Richard Hageman at the piano, was heard in the Lillenthal sonata, and also in Henry Hadley's Suite Dans le Style

Ancien, with the composer at the piano. Lawrence Tibbett, American baritone who created a sensation at the Metropolitan this season, sang a Handel recitative and aria and a group of numbers by Schumann and Brahms.

Thomas James Kelly's Cincinnati Success

The third concert of the Young People's Symphony series, at the Emery Auditorium, Cincinnati, was given last week, when a very unusual program was presented by Fritz Reiner and the Cincinnati Symphony Orchestra, with Thomas James Kelly acting as interpreter as usual. The program was an illustration of the orchestra as accompanist. The various numbers were from oratorios and operas and were sung by the leading vocalists of the principal music schools of the city. There were concerted numbers, such as the quartet from Fidelio of Beethoven, the quintet from Die Meistersinger of Richard Wagner, the sextet from Don Giovanni of Mozart.

Lydia Clark Darlington, graduate-pupil of Thomas James Kelly, made a distinct hit with the beautiful work she did in Una Voce Poco Fa from the Barber of Seville (Rossini). Her delicate handling of the coloratura difficulties of this magnificent aria was a revelation, not only to the audience, but also to the men of the orchestra, who joined heartily in the applause. Miss Darlington has an unusual warmth of tone and depth of range for a purely coloratura soprano, and her four years' work with Mr. Kelly resulted in a fine exemplification of his excellent teaching.

Novello Davies Pupil in Demand

Allan Glen, young baritone, studying with Clara Novello Davies, has been filling a number of concerts lately. These included: February 5, in a radio concert as soloist with the Leviathan Band in Boston; 13-14, concert under the auspices of Intercollegiate Cosmopolitan Club, New York, and March 2, at the Dickens Fellowship.

Laros Soloist with Orchestra

Earle Laros, pianist and conductor, has been engaged as soloist with the Bethlehem Symphony Orchestra on March 31.



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I SEE THAT—

This year's Bayreuth Festival will consist of twenty performances. Bernice De Pasquali is winning success on tour over the Orpheum Circuit. Edith Taylor Thomson is completing her tenth year as a concert manager in Pittsburgh. Carolyn Nolte has high praise for Louis Aschenfelder as a vocal teacher. Lina Coen has recovered from a compound fracture of the left ankle. Marguerite D'Alvarez is booked for ten New York engagements this season. Cecilia Hansen declares that American audiences are the most appreciative in the world. Michael Zacharewitsch has arrived in America for appearances here. An audience of 6,000 will hear Gray-Lhevinne in Cleveland, Ohio, in June. Laurie Merrill is appearing in Palm Beach in recital and at clubs.

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Despite a heavy rainstorm, 200 people attended Vera Nette's reception for Edna Moreland. Virginia Los Kamp conducts the Schubert Choral Society of Kingston, N. Y. Erminia Ligotti, soprano, was highly praised by New York critics following her Town Hall recital. A performance of Aida was given by the Washington Opera Company with an all-American cast. Warren Storey Smith has evolved a musical puzzle "in fifths." J. Fischer & Bro. will remove its salesrooms to 113-119 West 40th street. Dr. Humphrey J. Stewart has been awarded the David Bispham Memorial Medal for his setting of Francis Thompson's poem, The Hound of Heaven. Elisabeth Rethberg will give her first New York recital at Aeolian Hall on March 23. Casella will return to America next October for his third visit since 1921. The David Mannes School will give an operatic concert at Aeolian Hall on March 17. E. Robert Schmitz has returned from a concert tour of four consecutive months. A Musicians' Committee, with Albert Stoessel as chairman, has been doing splendid work in raising funds for the building of the Cathedral of St. John the Divine. Mary Lewis, a former Follies beauty, will sing the title role of Lehar's Merry Widow in Paris. Martinelli was given an ovation following his return to the Metropolitan after a long illness. Howard McKinney believes that college choral music is on a higher standard today than heretofore. Moritz Moszkowski passed away in Paris after a painful and lingering illness. Mrs. Jessie W. Darby has resigned as business manager of the Cincinnati Orchestral Association. The Cambridge University Musical Society revived Handel's Semele on February 10. Milton Aborn is planning a grand opera circuit. The Little Opera Club of America aims "to foster American opera comique . . . and to furnish an incentive and outlet for musical talent in America." Harold Lindau is the name of an American operatic tenor who is winning success in Italy. Gabriel Fauré completed a beautiful string quartet shortly before his death. The Chicago Musical College will occupy the entire twelve stories of its building on Van Buren street. Membership in the Society for the Publication of American Music is \$5 a year. The Master School of Music and Arts of California will hold classes simultaneously in San Francisco and Los Angeles. The North Shore Festival in Evanston will take place during the week of May 25. The Gunn School in Chicago will remove to new quarters on May 1. Frank Patterson will hold classes at the Ellison-White Conservatory in Portland this summer. Sandor Harmati won the \$500 prize offered by the Chamber Music Association of Philadelphia. The Carnegie Foundation will finance the National Association of Schools of Music and Allied Arts.



LOUISE HUNTER,
Metropolitan Opera soprano, who will sing the Doll in *Tales of Hoffman* when the company goes to Atlanta for its annual engagement this spring. (© Mishkin.)

Subscribe to the Publication of American Music!

The Society for the Publication of American Music has decided to publish the following works this season: sonata for piano and harp, by Carlos Salzedo; trio for piano, violin and cello, by Frederic Ayres; sonata for piano and viola (or cello), by Aurelio Gionni. Salzedo is of French birth, now an American citizen. Ayres lives in Colorado Springs, his full name being Frederic Ayres Johnson. Aurelio Gionni is the pianist of the Elshuco Trio.

Membership to this society is \$5.00 a year, in return for which members not only have the satisfaction of having aided in a good work, but also receive a copy of each of the publications.

By "American" in the sense the society uses it, is meant any musician residing in America. The address of the society is 185 Madison Avenue, New York.

Gruppenes for Montclair

A recent concert booked for Paulo Gruppe, cellist, and Camille Plasschaet Gruppe, Belgian violinist, will take place at the Montclair, N. J., Women's Club on May 7.

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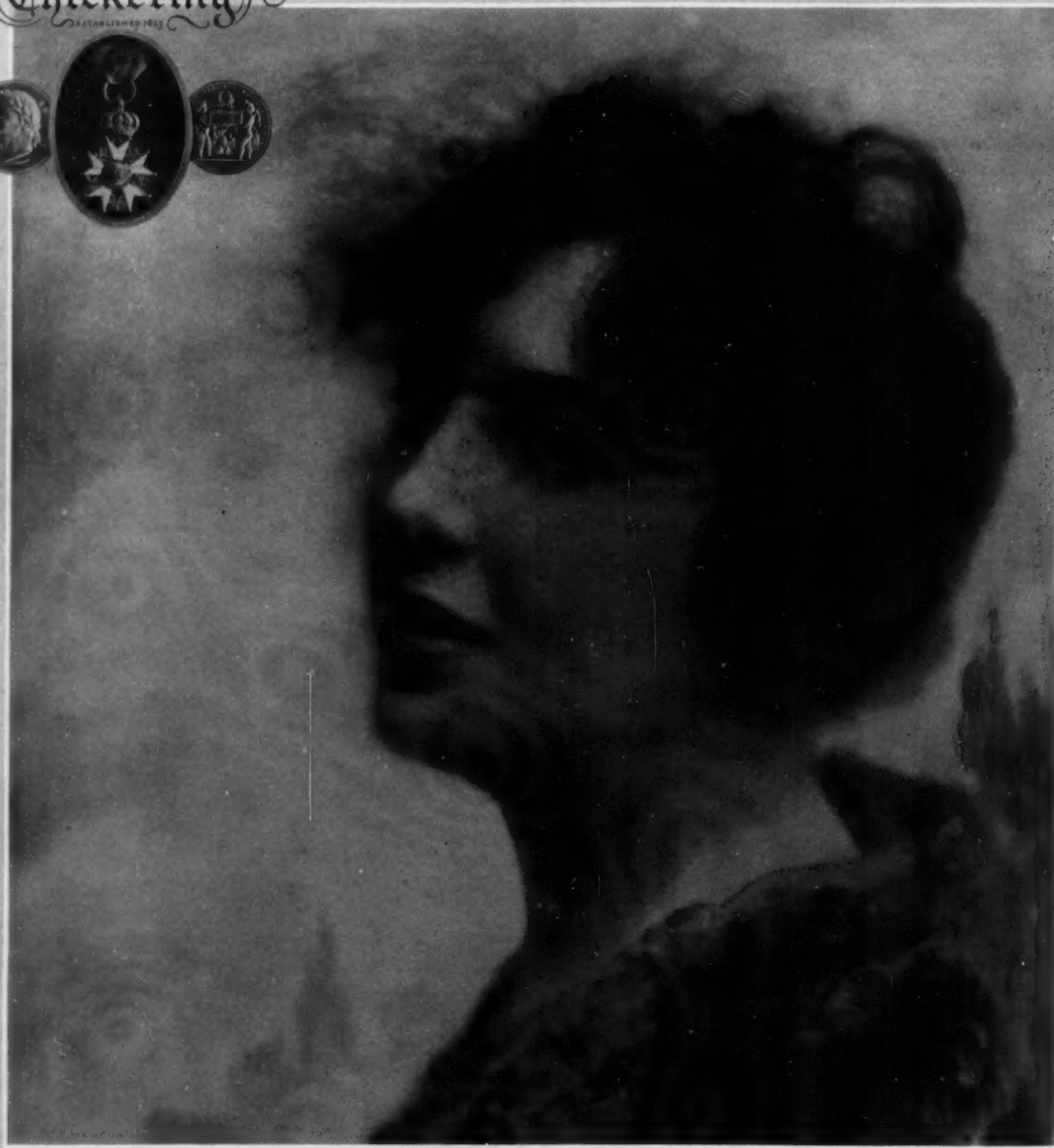
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